

*The* NEW YORK  
**CLIPPER**  
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

SEPTEMBER 3, 1919

PRICE TEN CENTS



THE NATIONAL THEATRICAL WEEKLY

# GOLD SEAL SONG SUCCESSES

SONGS THAT STAND THE ACID TEST-  
THE AUDIENCE TEST !



SONGS THAT NEVER FAIL  
TO GET ACROSS

## YOU DIDN'T WANT ME WHEN YOU HAD ME ( SO WHY DO YOU WANT ME NOW ? )

ONE MIGHTY PUNCH FROM START TO FINISH

## WANT ME HAD ME

MALE, FEMALE & DOUBLE VERSIONS - WHICH FOR YOU ?

## KENTUCKY DREAM

THE WALTZ SONG CLASSIC THE ONE ALL-EXCELLING WALTZ SUCCESS

EVERYBODY'S FAVORITE

## BLUES

( MY NAUGHTY SWEETIE GIVES TO ME )

THE BIG SHOULDER-SHAKIN', SHIMMYIN' BLUES THAT BEATS 'EM ALL !! PATTER CHORUSES, DOUBLE VERSIONS, WHICH DO YOU WANT ?

## LET'S HELP THE IRISH NOW

TIMELY - TUNEFUL - TREMENDOUS !

MORE GENUINE APPEAL THAN ANY IRISH SONG EVER WRITTEN

## I FOUND THE SWEETEST ROSE THAT GROWS IN DIXIE LAND

A SOUTHERN BEAUTY THAT'S DIFFERENT ENOUGH TO GO OVER EVERY TIME  
ANY KIND OF DOUBLE VERSION YOU WANT

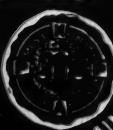
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# The NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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## B'DWAY PICTURE PLACES RAISE ADMISSION

### OTHER CITIES LIKELY TO FOLLOW

What will probably lead to an increase in admission prices in the better moving picture houses throughout the United States was started this week when four of the larger New York picture places announced that, after September first, it would be necessary for them to make an increase in their admission price. This step is made necessary, they assert, because of the economic conditions prevalent in the motion picture world.

Beginning Labor Day, Loew's New York Theatre announced the following scale of prices: Week days, 10, 20, 30; nights, 10, 25, 35. Saturdays, Sundays and holidays, 15, 25, 30. These prices include war tax, and are an increase of five cents on their former prices.

The Strand, following a grant of twenty-five per cent increase in salary to employees, raised its admission price to 40 and 60 cents. Formerly, the prices were 35 and 55 cents.

The management of the Rivoli and Rialto theatres has also announced that, following the first of the month there will be an increase in the admission price of both theatres. The new price scale for these two houses for afternoon performances ranges from 25 cents to one dollar and for evening performances from 40 cents to one dollar. Their Sunday and holiday prices are the same as those charged for the evening performances.

According to the managements of the different houses, producers have had to face a greater cost in the making of pictures for the coming season, and as a result there has been a corresponding increase in the rentals and in the cost of the proper presentation of these pictures.

This increase in prices of the Broadway picture houses is looked upon by exhibitors throughout the country as the beginning of a movement to raise the admission prices of the better class picture places in the larger cities, and it is expected that within the next few months managers will be following the lead set by the Broadway houses.

### SAVES DROWNING MAN

William Caffrey, employed in the offices of the Keith vaudeville circuit, saved a man from drowning in Long Island Sound, off Whitestone Landing, last Sunday. The man gave his name as Delacey Manning, of Larchmont, New York.

Caffrey, who was swimming at the time, saw that Manning was being carried out by the tide and was going down. He swam toward him and rescued him despite the struggles of the drowning man and brought him to shore, while persons at the Beechhurst Yacht Club and passengers on the Sound boats viewed the rescue. The drowning man was unconscious when the pair reached the shore, but was soon revived.

### HELD UNDER DRUG LAW

On the strength of having a small bottle of white powder in his possession, said by the police to be a narcotic, Charley Weller, who has been appearing in the A. E. A. show at the Lexington Theatre, was arrested last week by a member of the narcotic squad at Fifty-first street and Sixth avenue. Weller was arraigned before Magistrate Ten Eyck and held in \$500 bail for further hearing.

According to Weller's friends, he had just procured a bottle of medicine from a nearby drug store for a member of the company and, when arrested, was unaware of its contents.

### CIRCUS SOLD FOR \$130

ST. JOHNSBURY, Vt., Aug. 30.—The property of the defunct Coop and Lent circus, valued at \$3,500, for its tents and equipment, was sold at public auction here today for \$130 to Paul W. Gilman, of this city. The purchase included one large tent, together with seats to accommodate 1,500 persons, eight side show tents, carbide lights, ticket booths and other equipment.

The Coop and Lent circus was recently attached for \$2,000 on a personal injury suit of a New Hampshire woman. The show had a streak of hard luck in Vermont and finally collapsed financially and physically.

### PALACE ISSUES MAGAZINE

B. F. Keith's Palace Magazine made its appearance on Monday. It is a neat, well printed five by seven weekly publication and combines the Palace theatre weekly program with some interesting reading, advertising and other matter usually found in a theatrical weekly. It is published under the auspices of the B. F. Keith circuit and is edited by Leon J. Rubenstein and Leon Lee.

### ARRESTED FOR HAVING DRUGS

LOS ANGELES, Cal., Aug. 30.—Evelyn King, an actress, living at Third and Flower Sts., this city, was arrested this week charged with being implicated with John Franks in having in their possession about \$500 worth of drugs. Miss King, aged 24, is being held with Franks, for violation of the State Poison Laws.

### "DREAM GIRL" REHEARSING

"The Dream Girl," first of the Popular Productions, with Muriel Ostrich as the star, and Bert Dixon, in support, has started rehearsals at Mannerchor Hall. All members of the cast have Equity contracts.

### BARE LEGS LEAD TO JAIL

SAN FRANCISCO, Cal., Aug. 31.—Marjorie Taylor and Jane McGee, two members of "Chin Chin," were arrested here this week charged with stopping traffic when they paraded through the crowded shopping districts with bare legs. They were released.

### CLARK'S HAWAIIANS TO SAIL

Clark's Hawaiians will sail for England on September 20th, where they will appear in a production under the management of Campbell, Ltd. They have been booked for twelve weeks.

### JOINS "GREENWICH FOLLIES"

Jerry Delaney has been added to the cast of "The Greenwich Village Follies," opening Labor Day matinee.

## STAGE HANDS AND MUSICIANS TAKE HELM IN ACTORS' FIGHT

Situation Narrows Down to a Struggle of Endurance, Each Side Standing Pat—Shuberts May Try to Break Deadlock with Non-Union Help

With another week of the warfare between the Actors' Equity Association and its allies against the Producing Managers' Association turned into history, two important developments appear uppermost.

The first is that the Equity and its members appear to have become only a part of a struggle between the labor organizations engaged in the theatres and the managers' association, for, whereas the Equity formerly directed the struggle, leadership now seems to have shifted to the heads of the stagehands and musicians' union.

People close to the situation state that this is a result of Samuel Gompers' return to this country, and of his having given his full approval to the action of the two unions in going to bat for the Equity. Long before the head of the A. F. of L. returned he was advised by cable and otherwise that the two strongly organized unions were much incensed because the managers had waved the Danbury Hatters' decision before the Equity, and that walkouts were already being put into effect. Whether Gompers approved of this or not was not known until his return to this country, when he was met by representatives of the managers, the unions and the A. E. A. In conference with each of them, however, and at a speech in the Lexington Theatre, he made it plain that he looked with complete favor upon the action of the musicians and stage hands. From that point on these two unions have practically assumed direction of the strike, walking out of houses whether the Equity seemingly approves or not.

The other new development is that both "camps" have gone into winter quarters. That is, each has reached the point upon which it is determined to make its final stand and will stand pat upon its present principles, trusting that its power of endurance is greater than the enemy's. On the side of the Equity, the actors' organization is still sticking to its original ground, which is that its union shall be recognized by the managers. In the new Fidelity contract it may be said that the managers have half recognized the Equity in the arbitration clause, which reads that in the event of a dispute, each side shall choose an arbitrator, who may be a representative of an organization, if so desired. While it is very remote, at the present time, that an arbitrator would be a member of the Equity (because the new contract has not been drawn up with any Equity members) yet there is nothing to prevent it, and, in suggesting this clause, the managers have given up considerable ground.

Regarding the stagehand situation, it was stated early this week that the Shuberts were leading a movement to organize new unions for both the stagehands and musicians. It was said that they had been advertising in out-of-town papers for competent men and that they had received many replies. Many of these, it is said, came from stock companies, the stagehands of which see an opportunity to grab off a contract at a good salary. Regarding

the musicians, it is said that the closing of Summer parks and small seashore resorts has and will throw a large number of men out of employment who will be glad to work for the managers.

The strike is assuming more and more of a nation-wide proportion, and practically everywhere legitimate theatres are still dark. In the last week the strike has taken Philadelphia, Boston and Washington in its wake. Atlantic City and Chicago theatres are also dark, and cities that have been accustomed to legitimate road shows find their big houses closed for the period of the strike.

With the winning of the stationary firemen to their side, the Equity has substantially strengthened its position. The support of the firemen is not as trivial as it may appear at first glance, and if they decide to back the Equity to the limit, it will strengthen the Equity's chances of victory.

The attitude of the firemen was supposed to be neutral until John T. Cashin, one of their officials, stated at the Lexington Theatre mass meeting on Saturday last that his men were "with the Equity."

"The stationary firemen in the New York theatres are one hundred per cent Equity," he declared.

If the firemen should decide to walk out, it would leave the theatres without anyone to care for their heating apparatus, and it is said that such action would cause the insurance companies to revoke their policies on the grounds that there was no competent men to look after the safety of the houses.

The Theatrical Wardrobe Attendants' Union is also contemplating ways and means of becoming more active in the fight and has called a "grand mass meeting" at Union Hall for Sunday evening, September 14th, to "help better conditions." It is thought that this means "Strike!"

A rumor that Ziegfeld Follies would start rehearsing again on Tuesday could not be confirmed at the Ziegfeld offices, for no one there seemed to care to give official credence to the story.

On Monday night, the Gallo Opera Company, which was scheduled to open at the Shubert Theatre, disappointed theatregoers when the musicians and stagehands refused to work. This action of their allies surprised even Equity officers, for Frank Gilmore had stated at an Equity mass meeting that the Gallo Company was the Equity's friend and would not be "pulled." He explained to the strikers that Gallo was bound by contract to pay the Shuberts for two weeks' rental whether his company played or not. Therefore, dark or open, the Shuberts could not lose on the venture, and Gilmore explained that the Equity "was not out to hurt its friends." No one, managerial or otherwise, seemed inclined to make a statement on Monday night regarding this walkout.

There was a report, however, that the stage hands had discovered the Shuberts were backing the venture.

(Continued on page 23.)

# FEAR OF INCOME TAX KEEPS ARTISTS FROM AUSTRALIA

**Belief That It Is Heavy Scares Americans from Filling Engagements, Says Hugh McIntosh, Who Declares Such Ideas Erroneous and Unfounded**

That artists are laboring under a false fear regarding the amount of income tax they would have to pay if they attempted to fill any engagements in Australia, and as a result, needlessly cancel or refuse to accept contracts calling for their appearance in Sydney, Melbourne and other Antipodean cities, was contained in a letter received this week by the CLIPPER from Hugh D. McIntosh, head of the Tivoli Theatres, Ltd. Efforts of his representative to engage people to make the trip to Australia have revealed that American stage folk have an entirely erroneous idea of the amount of tax that would have to be paid, he states.

As a result, Mr. McIntosh has had prepared a statement outlining the working and amount of the tax as it applies to Americans or others in Australia, which is being distributed. It is as follows:

"It has come under our notice that artists who would otherwise pay Australia a visit are deterred from doing so by reason of the alleged extraordinarily high Income Tax payable on their earnings in the Commonwealth of Australia. Where this report originated it would be hard to conjecture, but in order to allay the fears on this score of artists contem-

plating a visit to sunny Australia, we give herein details of Federal Income Tax payable:

Income earned from personal exertion as stipend, salary, or wages, say 20 weeks at £20 per week.....	£400
Deductions allowed:	
Life insurance premiums on self and wife not exceeding £50.....	
£13 for each child under the age of 16	
General exemption .....	£156

Balance on which tax payable..... £244

"Assuming that there were no deductions other than the general exemption of £156, Income Tax would be payable on £244 out of an actual earning of £400. The rate charged, 3.153d. in the pound, would make the total amount of Income Tax £34.1. This is by no means an excessive charge, and is considerably lower than the English Income Tax.

"There is another aspect of the question of a visit to Australia which will assuredly appeal to artists, and that is living conditions are lower than in any other part of the world. Climatic conditions are delightfully pleasant. Traveling from one capital to the other necessitates only one night's train journey. And last, but not least, the voyage across the Pacific is so calm during the greater portion of the year that even the worst sailors enjoy comparative comfort."

## "MIDGET FOLLIES" OPEN

MORRISTOWN, N. J., Aug. 29.—With nine midgets in feature roles, the "Midget Musical Follies" opened at the Lyons' Park Theatre, here this week. The cast has seventeen members, including the nine midgets, two leading men and six chorus girls.

Musical comedies are presented, the bill being changed three times a week. The first show given here was "Hotel a la Carte," this being followed by "The Floor Walker" and "Cleopatra Outdone." All of the plays were of the usual musical comedy style, with little plot, and not overmuch music.

The midgets take the principal parts and are also featured in specialty acts. Major Don Ward does a strong man and acrobatic act, including weight lifting, bending steel bars and trapeze work. George and Jennie Sullivan have a musical act, and the other midgets give solos or special dances. The midget comedian parts are taken by Louis Stroeffler as a Hebrew and Carnot Dodson as an Irishman.

One of the attractive features is a dancing specialty by the Roland Sisters. In new dances and interpretations of the Colonial steps, they have proved the feature of the show.

The company is backed by Matt Kusell and James J. Lyons. The latter is owner of the Park Theatre, and this is his first venture into the show business. Kusell is managing the show and has written the plays.

From Morristown the Follies go to Mt. Carmel, Pa., and later to Philadelphia. After that it will work westward, hitting the coast in the Fall.

The cast of the show includes Tom E. Warne, Billy Mack and the Roland Sisters; Midgets—Carnot Dodson, Isabelle Stroeffler, Annie Nelson, Elsie King, Jennie Sullivan, George Laible, Louis Stroeffler, George Sullivan and Major Don Ward.

The Dancing Girls are Doris Roland, Evelyn Murray, Rose Steffan, Lillian Roselyn, Edward Said, Margery Marshall.

The midgets were assembled in Morristown about three weeks ago and rehearsed daily at the Lyons' Theatre. All were in vaudeville or at summer parks before being gathered together for this show.

Mrs. Kusell, wife of the manager, is with the show and coaches the dancers.

Bert LaMont returned from England last week, bringing with him the news that he had done everything he had gone over there to do and a little bit more. He had some interesting remarks to make about living conditions in England and the feelings of English artists toward Americans.

"The English are not prejudiced against the Americans," said LaMonte. "They like them better than ever, but they don't like to have it rubbed in that America won the war. They do not object to American acts, but they want English actors who have seen service to be given a chance to secure work before American acts are booked.

"Although living is higher than it used to be, it is not as high as it is in the States. I stopped at a Digs for one week, beginning August 4th. I had a bedroom, bath and sitting room, five meals a day, mending, shoes shined and washing, and my bill at the end of the week was \$11.31.

"I also went to the Regent Palace, one of the best hotels in London, where I had a room and bath, running water, shoes shined and breakfast, all for \$1.75. And the price had just been raised one shilling. I had a filet mignon steak at the Regent Grill which cost \$.52. A hair cut cost \$.12, a manicure \$.18. Shoes and clothing are very high, the prices for them being the same as over here. The transportation service is poor, however, and I was forced to use a taxi all the time. Taxi rates are eight cents a half mile. Booking committees are very decent and accorded me the finest treatment possible. I have proof of all that I say and will show it to anybody that wants to see it."

LaMont booked a long list of acts for tours of England, most of them for full tours and getting the salaries asked for. Among them are: The Cowboy Minstrels, "The New Doctor," Freddy Allen, "Turkish Bath Frolics," LaFrance and Kennedy, Bobby Henshaw, "Speed Mechanics," O'Donnell and Blair, "Beach of Waikiki," Varr and Tunis, Mary Daw, Rice, Sully and Scott, Donald E. Roberts.

These comprise the bulk of the acts represented, there being only five names that are as yet ready for publication. LaMont has an English representative, who will look after these interests of these acts while they are in the country.

## O'BRIEN NOT WITH MINSTRELS

ELMIRA, N. Y., Aug. 27.—When Neil O'Brien's Minstrels appeared here last night, Neil O'Brien, who has always appeared with the show heretofore, was out of the cast.

Despite his absence, however, the show was liked. Ollie Debrow shimmied with success and a song by H. F. Quinn, "Can You Tame Wild Women?" went over with a punch. "Sugarfoot" Gaffney and Bobby Gassans sang and danced to the delight of the audience.

Bert Swor, though, was the big hit of the show. His gags and monologue between acts, as well as his song, "In Room 202," were all liked. Miller and Strong were featured in the olio, which is somewhat shorter than usual. Major Nowak, the midget who has been with the show for years, appeared with Swor in "The Potato Peeler," a sketch. At the close came "The World of Expla-nations," in four rounds, by Neil O'Brien, a one-act minstrel musical satire, and it ended the show in excellent fashion.

The following statement by O'Brien regarding his non-appearance appears on the program of the show: "While I do not appear personally in the production so long as it bears my name I stand sponsor for it and hope to merit your continued confidence. I have given personal attention to the staging of the production with the view of maintaining the high standard set by me in the past. The acts were written by me and it is my intention to devote my time to this end in the future, believing I can best serve to amuse you in this way."

"NEIL O'BRIEN.

## McGARRY BECOMES K. C. SEC'TY

VLADIVOSTOCK, Aug. 3.—Garry McGarry, formerly a well known musical comedy star and long a Broadway favorite, has transferred his activities here as Secretary in the Orient for the Knights of Columbus, and is trying to make the lives of the Allied soldiers here a little brighter.

McGarry has taken over "The Golden Horn Theatre," on Swidianski Street and is running it for the benefit and amusement of the Allied troops. He has secured the services of Aileen and Doris Woods, and The Banvard Musical Comedy Company, which was playing in China. This aggregation has already presented "The King of Patagonia," "Hello, Hawaii," and "Follow Me," with such great success that return performances had to be given to satisfy the troops and the public. McGarry also put on a performance of "The Garden of Aloha" with tremendous success. He also put on performances with soldiers and sailors in the cast and the result has been increased demand for his entertainments by the troops.

McGarry has, in addition, supplied another long felt want by opening a restaurant where the Allied troops can get real good food at reasonable prices. The charges made by the restaurants to soldiers is extortionate, for the owners know they will pay. McGarry not only provides them with good food at reasonable prices, but also gives a free vaudeville and moving picture show, with up-to-date pictures on his program. The Allied troops in Vladivostock now recognize only one organization, The K. C.

## LEWIS' WIDOW LEFT \$38,999

The estate of Mrs. Dora S. Lewis, widow of James Lewis, the famous comedian, totals \$38,999. This fact was disclosed last week when Surrogate Cohalen ordered the executrix of the estate to pay \$1,981 in inheritance taxes.

The gross estate of the comedian's widow, inherited from Lewis, amounted to \$46,830 and included \$4,224 in cash in banks; \$1,417 in jewelry, \$1,010 in personal effects and \$40,179 in securities.

The expenses were \$794 for the funeral, \$5,536 for administration, \$856 for creditors, and \$635 executrix's commissions, totaling \$7,831 against the estate. Anna Louise King, of the Hotel St. Andrew, is the executrix.

## JOINS FOX PUBLICITY STAFF

David J. Lustig, formerly of the Bridgeport Times, has been appointed special publicity man with the William Fox Film Corporation.

## REMARRIED WITHOUT DIVORCE

That she had been led to remarry before she had obtained a complete divorce from a man to whom she was already married, is the grounds upon which Grace Cameron, in vaudeville, went into court last week through her attorney, Harry Saks Hechheimer, and asked to have her marriage to Louis Crittenden Connor, a stock broker, annulled.

The papers in the case set forth that Miss Cameron married Connor in Minneapolis on December 31, 1914, he having told her, she alleges, that an action for divorce which she had started against Horace W. Kenworthy, in California, had been decided in her favor. She later discovered, she charges, that only an interlocutory decree had been issued to her at that time and that the final decree in the case was not issued by the court until July 6th 1915. As a result, she contends that her marriage was invalid and asks that the court allow her alimony and counsel fee until she can have it annulled. Miss Cameron recently attached the bank account of her husband in the Harriman National Bank.

## AUTHOR'S CHILDREN GET ESTATE

Norman and Barbara Lee, both children of Albert Lee, author and playwright, will share the estate left by their father's mother, Mrs. Victorine Lee, who died on December 29th last, at the age of eighty-seven.

Albert Lee, author of "Miss Phoenix," a play produced at the Harris Theatre, November 3, 1913, is cut off by the will, executed fifty-six hours before her death.

The estate is said to consist of between \$28,000 and \$30,000 in cash, with the Farmer's Loan and Trust Company; about \$300,000 worth of stocks and bonds with the General Union Trust Company; jewelry, stock and personal effects to the amount of \$18,000. This will be divided between Norman, twenty-two years of age, and his sister Barbara, five years of age. The two live with their father, Albert Lee.

Brig. Gen. Albert Lindley Lee, who was the husband of Mrs. Victorine Lee, died at the age of 73 in 1907.

## DEMPSAY CANCELS CHICAGO

CHICAGO, Aug. 31.—Jack Dempsey, world's heavyweight champion, has canceled his engagement here on account of the theatrical strike. Although Barney Lichtenstein, who is interested in the syndicate paying Dempsey about \$10,000 a week says the show has cleared more than \$18,000, reports from other sources are to the contrary, saying that the production is just about breaking even.

The fighter is billed to appear in Decatur tomorrow (Monday), Milwaukee on Tuesday and Wednesday, Fort Wayne on Thursday and Cleveland on Friday and Saturday. The following week he will show in Philadelphia.

## SUES FOR FALSE ARREST

James Slagle, formerly a member of the acrobatic team of Slagle and Burns, last week instituted a suit through his attorney, Harry Saks Hechheimer, for \$5,000, against a policeman named Torpey, for false arrest. According to the complaint in the case, Slagle went to Fifth avenue recently to watch the passing of one of the soldier parades, and being near Central Park, climbed up into a tree to obtain a better view of the passing troops. The policeman ordered him down, and when he refused to comply, placed him under arrest. Slagle was discharged in court and the suit followed.

## STERN PLAY OPENS

CLEVELAND, Sept. 1.—A. S. Stern opened Mark Swan's comedy, "She Walked In Her Sleep," at the Colonial Theatre here today with the following cast: Arthur Aylesworth, Eva Williams, Joseph Crehan, Walter Parker, Thomas V. Emory, Jack W. Lewis, George Howard, Antoinette Roche, Lea Winslow, Ruth Hammond and Rose Wilson.

## BOOKED FOR MONTREAL

Cook's Victory Show, a carnival, has been booked by Sheik Hajji Tahar for the Cartier celebration at Montreal.

# BIG STEAMSHIP COMPANY TO TRY CABARETS ON LINERS

White Star Line Reported to View Idea Favorably with First Attempt to Be Confined to the Cedric and Baltic

The scope of theatrical activity will be broadened to include entertainment on ocean liners, if plans now under way successfully materialize. Within a couple of months, tourists who ride the briny deep will, in all probability, have vaudeville de luxe served to them in the form of a cabaret with their mid-day and evening meals, as well as regular evening variety performances.

This action follows as a result of the competition that exists between the various steamship companies. Every possible comfort has been put into these floating palaces, and the installation of cabarets aboard ship will be the crowning triumph.

The White Star Line, plying between New York City and Liverpool, is reported to have originated the idea, and it is stated that the idea will be first tried out on the Cedric and Baltic. If it proves successful on those boats it will be extended to all White Star passenger

boats, it is said. This marks the opening of a new field for the vaudeville and cabaret performer, if the plan is perfected. For, if the White Star concern should succeed with the project, it is likely that all the other lines plying between the United States and the Old World will follow suit. The programs will demand high class acts and acts touring the "Ocean Circuit" would probably be engaged for long periods, as they would play to almost entirely new audiences on every trip and there would be no good reason for changing the bill very often.

Although plans are still in the rough, it is probable that the White Star interests will open a new department very shortly to book acts for their floating theatres.

It is thought that the steamship companies should be willing to pay their acts a comparatively high wage.

## BROOKLYN STRAND OPENS

The formal opening and dedication of the Strand Theatre, Fulton street and Rockwell Place, Brooklyn, was held last Friday night. Guests of Strand stockholders, together with many persons prominent in Brooklyn theatrical and civic circles, filled the new picture house to capacity.

Brooklyn's new Strand Theatre corresponds to the Strand in Manhattan and is controlled by the same corporation, the Michel Hallark Realty Corporation. It is one of the largest theatres in the world. John Loveridge will act as managing director.

Among the speakers on the opening night were J. Victor Wilson, publicity director, and G. Hoffman, acting borough president. Mr. Hoffman, on behalf of the people of the borough, expressed his thanks to the management for the new theatre, declaring that, aside from adding taxable value to the borough, it had opened a new era in Brooklyn's theatrical history.

The design throughout the new theatre is Pompeian block, gold, bronze and green are the predominating colors. The marble lobby and stairway were banked with roses, cut flowers and potted plants Friday night, the gifts of the management's many friends.

The opening bill included Geraldine Farrar and Lou Tellegen in the new photoplay, "The World and Its Women." The new picture house opened to the public Saturday afternoon.

## NEW COMPANY CHARTERED

TRENTON, N. J., Aug. 30.—The Ruberta Amusement Company was chartered in the office of the Secretary of State yesterday, with Jacob M. Klein as agent, for the purpose of owning and operating motion picture and other kinds of theatres and also for the producing of all kinds of theatrical performances. The offices of the company are at 175 Smith street, Perth Amboy.

The firm is capitalized at \$50,000, which is divided into 500 shares of \$100 par. The amount that will be devoted to the starting of the business is \$3,000. The incorporators and the amount of shares held by each are, David Shaper, 10; Sol Kelsey, 10, and Philip Klivan, 10.

## ROB OPERA DIRECTOR'S HOME

The home of Otto Goritz, the baritone and director of the proposed Star Opera Company, was robbed late last Saturday night and jewelry, clothing, medals and stage paraphernalia taken. The amount lost is estimated at about \$10,000. Mrs. Goritz and the children are at Greenwood Lake, N. J. Among the loot was a gold medal given him by Ex-President Taft.

## "WHAT'S THE ODDS" OPENING SET

Sam Shannon's new production "What's the Odds" will open in Baltimore at the Academy of Music Monday, and will come to New York after a three weeks' engagement.

"What's the Odds" is a musical comedy in three acts by Edgar Allen Woolf, with music by Albert von Tilzer and lyrics by Neville Fleeson. The story of the play is based on "Checkers." The cast includes: William E. Meehan, George McKay, Mable Withee, Marie Hall and William Fitzsimmons.

## CAST OF "BRIDE SHOP" INTACT

The same cast that has been presenting "The Bride Shop" in vaudeville will be seen in the piece when it opens as a regular road musical comedy production. They include Eddie Vogt, John Sully, Jack Claire, James Conroy, Muriel Rostrick, Frances Allison, Elisabeth Worth and a chorus of twelve girls. Steve King will be in advance and E. Lattimer will manage the show for George Choos, who owns it.

## N. V. A. TO HAVE ROOF GARDEN

By next Summer, it is planned to have a roof garden atop the N. V. A. clubhouse, which will cater to luncheon and supper crowds. The roof at the N. V. A. offers a good view of the White Light district and will be fixed up with suitable fixtures and lanterns in accordance with the same artistic touch that is found in other parts of the club.

## LOUIS RIED SUED FOR DIVORCE

Jessie Ried, wife of Louis Ried, of the act of Ried and Tucker, which last week played the Orpheum, Brooklyn, has started an action for divorce through Harry Saks Hechheimer. She charges that, between October 1 of last year and August 1 of the present summer, he was unfaithful with a woman whose name she could not obtain. Off stage, Ried's name is Louis Herzberg.

## PROVIDENCE HOUSES CLOSE

PROVIDENCE, R. I., Sept. 1.—Three legitimate theatres due to open here today were unable to do so because of the actors' strike. The Shubert-Majestic, the Mayflower, Klaw & Erlanger's new theatre here, and the Providence Opera House are all affected.

## PAYTON GOING INTO CRESCENT

Corse Payton will open the Crescent Theatre, Brooklyn, on September 15, with his own stock company. His opening piece will be "Nothing but the Truth." T. W. Dinkins is Payton's partner in the enterprise.

## ACTOR SAYS HE WAS DUPED

Joseph Burdell, who claims that he is a theatrical manager, was arrested last week, charged with obtaining money under false pretences and locked up in the East 126th Street Station.

George Wiley, an actor, was the accuser. He explained that he had seen an advertisement in a newspaper some days ago promising a bright future upon the stage to young men or women. They were instructed to communicate with "Ward 1785 Lexington Avenue," for details.

Wiley wrote a letter and was invited to call on Ward, who offered him \$35 a week to play a comedy role in a burlesque show called "The Welcome Home Girls." According to Wiley, Ward asked him for \$12.06 for railroad expenses from New York to the city where the show was to open, and Wiley says he paid the money. Told to go to a certain hall for rehearsal, Wiley said the manager of the hall did not know Ward. Returning to the Lexington avenue address, Wiley says he was told Ward had moved.

A few days ago Wiley saw another "ad" worded something like the first, but the name was Burdell, and the address No. 66 East 126th street. According to Wiley, he wrote to that address and received a letter from Burdell which he took to the police.

Last week Wiley was accompanied to Burdell's address by Detectives Shields and Webb of the East 126th Street Station. Webb represented himself as an actor, and was "engaged" to play a waiter in a new show, while Wiley was again "engaged" as a comedian. They were told to go to the same hall for rehearsal. Wiley says he recognized Burdell as Ward, but Burdell did not recognize him.

The police say Webb and Wiley were to get \$35 a week each, were asked for \$15 each to cover transportation to Corning, N. Y., and as soon as the money was passed Burdell was arrested.

According to the police, Burdell admitted his "game" was illegal, but said he had formerly been in the legitimate theatrical business. His room was decorated with photographs of theatrical and moving picture stars.

In court he was discharged.

## COURT REPRIMANDS BRULATOURS

Pending the final solution of the matrimonial web that has tangled the marital affairs of the Brulatours, Supreme Court Justice Luce last week severely rebuked both of them, and after the scolding, soothed the feelings of Mrs. Dorothy Gibson Brulatour by granting her heart balm of \$10,000 per year alimony and \$15,000 for her counsel fees. Jules Ernest Brulatour, the defendant, is the millionaire importer of motion picture films.

"An utter disregard of marital obligations and a resort by both parties to the court to be relieved of their matrimonial vows, as if there was nothing more than a contract at stake" is the manner in which Justice Luce referred to their action. In granting the plaintiff, who wanted \$40,000 per year alimony, and \$30,000 as fees for her attorney, only \$10,000 alimony and \$15,000 for her counsel, the court declared that "In these days when thrift and economy are urged upon all citizens, the court should not by its order sanction expenditures far beyond the reasonable capacity of its enjoyment." Brulatour will recover from the few thrills that the court has given him, for by this time, he should be a genuine veteran of the matrimonial game.

## TOLSTOY PLAY COMING

LONDON, Eng., Aug. 30.—The Count Tolstoy drama, "The Man Who Was Dead," which was presented in America under the title of "Redemption," is to be shown here at the St. James under the title of "The Depths."

## MUCKENFUSS JOINS KESSLER

Lee P. Muckenfuss, who has been conducting an agency in the Putnam Building, will in the future be associated with Aaron Kessler, in The Strand Building.

## SOLDIER SOCIETY GROWS

Until such time as they have built and are ready to occupy their own clubhouse, the S. Ranken Drew Post of the American Legion, will have its headquarters and club room on the third floor of Keen's Chop House on Forty-fourth street. A meeting will be held Friday night to accept a constitution and by-laws, and is open to all theatrical, moving picture and newspaper folk who served in the army, navy or marine corps during the war.

Among the new members are James Loughborough, Milton Hohenberg, Harry Kalmine, Ernest Glendenning, Joe Reddy, Harry Lenetska, Paul Dempsey, J. P. McKown, and Victor M. Shapiro. The meeting on Friday night will be preceded by a dinner at Keen's at seven o'clock sharp.

## BAND OUT OF SERVICE

The famous 13th Regiment Marine Band, one of the noted musical organizations of the A. E. F., went out of official existence this week when Lieut. Felix Ferdinando, leader, received his discharge.

This band had the distinction of being selected to play at the opening ceremonies of the Pershing Stadium. It played for President Wilson, President Poincaré of France and King Albert of Belgium. It returned from France with the Second Division and played for the New York and Washington parades of that division.

Lieut. Ferdinando is a resident of Hartford, Conn., and left New York for his home there.

## HARLEM HOUSES RESUME TRYOUTS

Tryouts of new acts were resumed on Friday at Proctor's 125th Street Theatre and will be continued every Friday throughout the Fall and Winter seasons until next June. Bob O'Donnell, assisted by Joe O'Neill, is presenting them.

At the Harlem Opera House, tryouts are given at the Monday afternoon and evening performance, under the management of Sol LeVoy. Four out of seven tryouts were retained for the evening performance at the East 125th Street theatre on Friday.

## BEGIN DRURY LANE SERIES

"The Best of Luck" will be the first of the series of six Drury Lane comedies to be produced by the Metro and purchased by Richard A. Rowland. It was produced in London in September, 1916, and was a success. Henry Hamilton, Arthur Collins and the late Cecil Raleigh are the authors of the piece. Albert Shelby Le Vine will write the scenario for the picture and Ray C. Smallwood will direct it. Harold Wenst will operate the camera.

## REMICK OPENS NEW OFFICES

Jerome H. Remick & Co. have opened new professional offices in Minneapolis and Buffalo. The Minneapolis office is in the Pantages Building, and is under the management of Fred R. Strubel. Max Friedman is manager of the Buffalo branch.

## HALL AND DEANE REUNITED

Hall and Deane, forced to split on account of the war, have reunited, as Hall has returned from France, where he saw eleven months' service. They will appear shortly in vaudeville with a new act written for them by Allen Spencer Tenney.

## MURRAY BLOOM IN DETROIT

Murray Bloom of the Harry Von Tilzer music house is in Detroit, where for the next five weeks he will exploit the new Von Tilzer songs among the singers in that city.

## GET 45 WEEKS' TIME

Lloyd and Christie have been given a route of forty-five weeks over the Keith time. Harry Weber is handling the act.

## DUNBAR'S SINGERS GET 40 WEEKS

Dunbar's Maryland Singers have been routed over the Keith houses for 40 weeks by Harry Weber.

# "FLEET WEEK" BOOSTS BUSINESS AT SAN FRANCISCO THEATRES

**Casino, Columbia, Orpheum, Pantages, Hippodrome and Other Houses Filled with Strangers in Town to See the Sea Fighters**

SAN FRANCISCO, Cal., Aug. 29.—Because of the crowds of strangers here owing to "Fleet Week," San Francisco's box offices are working overtime and the S. R. O. sign is the order of the day.

"Chin Chin," at the Columbia, is reaping the benefit with capacity audiences, and, in the field of the speaking drama, it has practically no opposition, its only competitor being the Alcazar stock, where a revival of "The Brat" is playing to packed houses.

The Orpheum packs 'em in twice daily and the current week's bill includes Marguerita Sylva, Bailey and Cowan, Marion Harris, Millicent Mower, Jack Gray and Marie Norman, Emma Haig and Jack Waldron, Gibson and Connelli, Oscar Lorraine and La Bernicia and Company.

Will King and his entertainers are offering a new musical revue at the Casino entitled "Say Listen." With the change of

the vaudeville entertainers, the De Pace Brothers and Company are the present headliners at the Casino. The others on the bill are Don Stanley and Minette Lea, Corporal Joe Nathan, the Victoria Trio, Montambo and Nap, and Walter Gilbert.

The entire bill at Pantages Theatre pleases the vast audiences that flock to this house, the only vaudeville show on Market Street. The program includes The Cromwells, Myers Novelty Minstrels, Ned Argo, Virginia Sisters, Juliette Dika, Green and Pugh and Submarine F-7.

The Hippodrome offered six all good acts comprising the following: Gabberts Duo, Athletes, Billy Hicks, Jack Roberts, Seven Camouflage Girls, Three Moran Sisters, Earl and Edwards, Galletis Monks and, for closing number, the Fox picture, "Be A Little Sport."

## E. K. LINCOLN'S WIFE SUES

Charging that her former husband, Charles M. Van Heusen, obtained property from her by extortion, Mrs. Ada Olive Lincoln, wife of E. K. Lincoln, motion picture actor, brought suit in the Supreme Court last week to recover the property which she alleges her former husband fraudulently obtained before she divorced him at Kingston, N. Y., in 1915.

Aside from charging extortion, Mrs. Lincoln further alleges that Van Heusen obtained large sums of money from her, threatening that he would falsely accuse her in divorce proceedings. Justice Hendricks has granted Mrs. Lincoln a temporary injunction restraining Van Heusen from conveying the property claimed by his former wife and prosecuting his suit in Hampton County, Mass.

## GALLI-CURCI NAMES RIVAL

CHICAGO, Ill., Aug. 30.—Mme. Amelita Galli-Curci sprang a surprise yesterday when, in addition to the suit for divorce which she has instituted against Luigi C. Curci, she also named a corespondent, changing her charges from cruelty to infidelity. The woman named is Melissa Brown, on whose deposition the singer made the charges asserting that Curci was guilty of misconduct with Miss Brown from September 15 to 30, 1917.

## GEST TO PRODUCE OPERA

Reports are in circulation that Morris Gest may produce Russian opera this season. The fact that he is lessee of the Manhattan Opera House and that he has always harbored a desire to promote Russian opera in America, has led to the belief that he will produce and work his way into the fold of admirers which the late Oscar Hammerstein left behind.

## PROMOTING BATAVIA THEATRE

BATAVIA, N. Y., Aug. 31.—Harry D. Crosby, a local actor and director, has started a subscription list to collect the sum of \$50,000 for the purpose of erecting a new theatre here. Crosby, who has ascertained the desire of the community to support his project, will incorporate a company and sell stock in the enterprise to the citizens of the town.

## PHIL BAKER LOSES CLOTHES

Street and stage clothes, valued at more than \$300 were stolen from the locker of Phil Baker at the Century Roof last week. Baker believes it to be the work of some one who has a personal grudge against him. Although there were more than \$20,000 worth of clothes in other unlocked lockers, Baker's was forced open and everything taken.

## NEW ENGLISH PLAY OPENED

BOSTON, Mass., Aug. 31.—"Clothes and the Woman," an English comedy in four acts, by George Paston, had its American premiere here at the Copley Theatre this week, and was well received because of its excellent acting.

The story revolves about an authoress who is somewhat Bohemian, but who, because of her careless attire, has but few admirers. She takes the suggestion of a wealthy society woman and changes her costume to note the result. Thenceforth, the men follow ardently in her wake, and she receives many proposals of marriage. Knowing the cause of her sudden popularity, she accepts none of her admirers' offers, but invites them all to her studio, where she resumes her former dress and loses all her lovers except a Doctor Lenox, who thinks that a wife should be a real woman and not a fashion plate.

It is a "talky" play, and furnishes good material for those who appear in the various roles. Those in the cast were Jessamine Newcombe, E. E. Clive, Viola Roach, Cameron Matthews, Mary Hamilton, Leonard Craske, H. Conway-Wingfield, Nicholas Joy, May Ediss, Nancy Steward and Eleanor Ellis.

## PLAN \$3,000,000 HOUSE

LOS ANGELES, Cal., Aug. 31.—Sid Grauman has purchased a \$1,000,000 lot at the corner of Hill and Sixth Streets here, with the intention of starting within the next sixty days, a theatre structure to cost \$2,000,000 when completely equipped.

The theatre will occupy approximately one-third of a block and will have a seating capacity of 4,200. When work is started on the building, three shifts of workmen will be employed with the hope of rushing it to completion within eight months' time. A novel feature will be a compartment balcony, set above the main floor. Each compartment will be built in the shape of a chariot.

The new theatre will be known as Grauman's Metropolitan and will run high class moving pictures. A sixty piece symphony orchestra will furnish the musical program. The stage will be built so that the most spectacular and mammoth scenic productions can be produced, if the occasion arises.

## "COME ALONG" OPENS WELL

ALTOONA, Pa., Aug. 27.—The season at the Mishler Theatre was opened last night by "Come Along," a musical comedy, with Harry Bulger in the leading role, and under the management of Herman H. Moss, of New York. The play has been seen in New York, and is now on a coast to coast tour.

The piece is built around the adventures of several doughboys in France, with the comedy element prevailing. The cast of the show, which is headed by Bulger and Dolly Gray, includes: The Misses Wood, Fuller, Evans, Jensen, DeParge, Brooks and Perkins, and Ed. Malden, Syd Myers, Dan Dawson, John Neff, Dan McNeil, J. B. Rigg and Galen Bouge.

Moss, who owns and produced the show, will travel with it to the Coast. Smith and Harris are doing dancing specialties. The receipts for the night were \$1,400, and the piece was well liked. Bulger has never been funnier in his life.

## FRISCO PLAYERS TO DO "HAMLET"

SAN FRANCISCO, Cal., Aug. 30.—The Players Club Theatre, which opens its season the first week in October, will present "Hamlet" as its opening play, with William Rainey in the leading role. This is the eighth year of the club's existence, and it has been forced to move its quarters from Clay Street to a larger theatre on Bush Street. The plans for the season include the presentation of operatic and high class dramatic and comedy productions.

## "EYES OF YOUTH" OPENS

MONTREAL, Can., Sept. 1.—Smythe Wallace, who was selected to follow Lou Tellegen in the leading role of "Blind Youth," opened his season here today. The show is to play several weeks on the road, then go to New York for a short run, after which there will follow a tour to the coast.

## BOSTON LIKES "HITCHY-KOO"

BOSTON, Aug. 29.—The new edition of "Hitchy Koo," although it has far to go to eclipse former productions in its class, has made a decided hit here and can hold on at the Colonial Theatre just as long as Hitchcock wants it to.

Although the piece is not a stunner for novelty, Hitchcock has at least succeeded in putting old tricks into new wrappings. But there is also much in "Hitchy Koo" that is excellent. Altogether, it is that type of show that is supposed to appeal to the t. b. m., with color and costumes of all kinds and a generous display of dainty lingerie.

Throughout, Hitchcock himself predominates. Before the curtain rises, the imitable Raymond struts down the aisle and starts things going from the audience, preparing the way for the opening scene which is the most novel offering in the production. When he commands the curtain to rise, he suddenly finds himself on a dark stage, with black and blank surfaces confronting him. He calls for a door, a window, a cab, a horse, a stage entrance, and each in turn appears as if by magic in successive lines of light on what appear to be huge slates set before him.

"Hitchy's Garden of Roses" introduced an attractive chorus of girls with Lillian Cooper in song, and with Simone Cochet and Aleta Dove as diminutive lightning bugs.

"Reubenville" was a satirical fling a prohibition, while a tabloid depiction of Thomas Burke's story, "Limehouse Rights," proved a striking bit. Hitchcock's portrayal of an English tourist in a steamship office in London was a feature of the performance, and novelty was furnished by the Indian dances of Oskomon and White Deer. Oskomon's "dance of the five senses" displayed the redman's litenessomeness and suppleness in a way that made this an individual hit of the show.

Pep was rather lacking in the scene, "A Corner of the Ritz." The best musical number of the show was found in "Old New York."

Contrasted with the noise and the bang of most of the music was a simple, sentimental ballad entitled "An Old Fashioned Garden," sung in the first instance by Lillian Cooper Kendall and then again and again by Cassius M. Freeborn, the leader of the orchestra, to a big hand.

Among others who scored success were Sylvia Clark, Charles Howard, Mark Sullivan, Joseph Cook, Ruth Mitchell, Eleanor Sinclair and Duffy and Sweeney.

## TWO SHOWS TO CLOSE IN OMAHA

OMAHA, Neb., Aug. 28.—Two shows are scheduled to close their western tours in this city during the coming two weeks. Ruth Chatterton, who has been playing with "The Merrie Month of May," is slated to close on Saturday night, August 30. A week later, on Saturday night, Henry Miller will terminate the tour of "Moliere." Blanche Bates is appearing with him.

The companies of both the shows will immediately go East.

## KEEPS APPOINTMENT BY AIR

SAN FRANCISCO, Cal., Aug. 31.—Paul Engstrom, business manager of a Los Angeles film concern, had an appointment with Harry Levinson, manager of the Peterson Launch company. Due to the railroad strike, he feared he could not keep it until he hired an airplane to take him to Frisco. By its use he succeeded in keeping the appointment.

## WRITES PLAY ABOUT STRIKE

Eugenia Campbell, who will be remembered for her work in "Seven Keys to Baldpate," has written a three act drama dealing with the actors' strike called "The Actor." It will be given a tryout by the Lynn Players, Lynn, Mass., this month.

## GALLO OPERA INCORPORATE

The Gallo English Opera Company, managed by Fortune Gallo, was incorporated last week with a capital of \$20,000. The incorporators were Fortune Gallo, B. Mills and S. De Cesare.

**LEAVES CLEVELAND HOUSE**

CLEVELAND, Ohio, Sept. 1.—John Hale, for five years manager of The Colonial Theatre, this city, has retired from that position and is removing to California, where he will make his home. Harry W. Ball, who for the last twelve years has been associated with the Shubert interests, has been appointed in Hale's place.

## LEAVES CLEVELAND HOUSE

CLEVELAND, Ohio, Sept. 1.—John Hale,

for five years manager of the Opera House, has announced his retirement from theatrical activities, when the lease on the theatre expires at the conclusion of the present season. Hartz is seventy-six years of age.

## QUIT AFTER FORTY YEARS

CLEVELAND, Ohio, Sept. 1.—A. F. Hartz,

for forty years manager of the Opera House, has announced his retirement from theatrical activities, when the lease on the theatre expires at the conclusion of the present season. Hartz is seventy-six years of age.

## "LOMBARDI" GETTING COAST COIN

SAN FRANCISCO, Cal., Aug. 31.—The receipts for the past two weeks' performances of "Lombardi Ltd." at the Curran Theatre, were \$27,000, a record amount.

## KELLARD OPENS SEPT. 7TH

SAN FRANCISCO, Cal., Aug. 31.—John E. Kellard, the tragedian, will open at the Columbia Theatre on Sept. 7th.

# VAUDEVILLE

## LOEW OPENS TWO NEW HOUSES

### PUSHING PANTAGES FIGHT

Another step in his fight against Pantages was taken by Marcus Loew Monday when he opened two of his newly acquired houses. These, the Liberty, Cleveland, and Colonial, Detroit, will furnish opposition to the two Miles theatres in those cities. The Miles theatres are affiliated with Pantages, and Pantages vaudeville is used, so that Loew's opening houses in Cleveland and Detroit constitutes an indirect blow at the Greek vaudeville magnate.

At the Colonial, where the matinee prices are \$1.15 and \$2.25 at matinees and \$2.25, \$3.35 and \$5.50 at evening performances, the personal appearance of Taylor Holmes is advertised, in conjunction with the showing of his picture, "Upside Down," Murray Leslie and Raymond Oswald, Ed Phillips, Carson and Willard, Duffy and Montague, the Feraros, and a playlet entitled "Just for Instance" constitute the vaudeville part of the programme. F. A. Russo is the new director of the orchestra, and Wendell Phillips plays the pipe organ.

Clark and McCullough, who were to have appeared with a legitimate production, are the featured performers at the Liberty. The actors' strike has necessitated their going into vaudeville. "Summer Girls and Fall Guys," a musical tableau presented by Marty Brooks of the Putnam Building, with Cliff Dixon and William Barrows featured; Richard Millay, Nora Allen, Harrison and Halloway and Jimmie Cole complete the vaudeville bill there. Enid Bennett in "Stepping Out" is the feature photoplay attraction. The prices at the Liberty are \$1.00 and \$1.15 at matinee performances and on evenings, Sundays and holidays are \$2.25 and \$3.50.

Frank Goodale, himself known as a performer, is the new manager of the house, which has been remodeled and redecorated during the off season.

Loew is conducting a campaign for patronage in these cities, and his efforts are likely to be met with a counter attack for Pantages resents Loew's pushing westward.

### MAX HART STARTS NEW AGENCY

Max Hart has started a new agency business which is to be operated separately from his vaudeville enterprises, and is now looking about for suitable offices. In it he is to make a specialty of musical comedy and light opera artists and has already under contract over a dozen of the best known comedians in this line.

Hart has in the past handled the business of a number of the big vaudeville comedians who have gone into musical comedy and this field has increased so rapidly during the past year or so that he is planning to make a separate enterprise of it. Associated with him will be John Johnson, who will be in charge of the new office to be opened as soon as an available location can be found.

### EDDIE KANE TROUBLE SETTLED

Eddie Kane, of Kane and Herman, and his wife Maude, who have disagreed recently to the point where the latter brought an action for a divorce through Harry Saks Hechheimer, have got together and settled their differences so completely that the court action has been discontinued. Kane, whose right name is Goldman, is now with the "Hip Hip Hooray Girls," a burlesque show.

### NEW ACTS

"The Ballad of Redding Jail" is the title of a new act which J. Ellis Kirkham wrote and is producing. It is a satire on the poem of that name and will be programmed as a "Satire a la Vaudeville" by Kirkham. The cast follows: Lola Jenkins, Florence Brewer, Susan Stowell, June Francis and Mary Conklin.

Francis and De Marr are having a new act written by William Russell Meyers, entitled "Air-O-Plain."

Sam and Harry Lewis will be seen in the near future in a new act which William Russell Meyers is writing for them. One of the boys will work in blackface and the other in white.

Pratt and Sheils, man and woman, will be presented in a new act under the direction of Tom Jones.

Beulah Kennedy, who was formerly with the act "The Girl in the Air," is preparing to appear in a novelty two-day act with a new partner.

Johnnie Robinson, the tenor, will open shortly on Keith time in Hoboken with a new single.

"The Ancient Rug With the Spirit of Buddha" is the title of a new act which Sheik Hadji Tahar is producing. The offering, in rehearsal at Unity Hall, was written by Tahar and Adolph Adams.

Kibel and Pauline will open on the Western Vaudeville time shortly with a new act.

### SAYS ARNOLD IS COPYING

George L. Pelletier has asked the N. V. A. to settle differences between him and the team of Jack and Eva Arnold, claiming that Arnold is doing a character bit that he has been portraying for twelve years. Pelletier was first a member of the team of Miller and Pelletier and, in January 1918, was one of the Arnold trio. Since leaving the trio, he says he has heard the Arnold Trio using his old routine word for word.

### PHIL. HOUSE OPENS WITH VAUDE.

PHILADELPHIA, Sept. 1.—According to announcement made by George W. Metzel today, manager of the Old Girard Avenue Theatre, Girard Avenue and Seventh Street, that house will re-open tomorrow afternoon presenting high class vaudeville booked through the B. F. Keith popular exchange.

### PERFORMERS MARRY

CHICAGO, Aug. 31.—Marie Donahue, who is appearing here on Orpheum time with "Not Yet Marie," was quietly married to Charles Olcott here early this week. Olcott has been doing "A Comic Opera in Ten Minutes" in vaudeville.

### A. & H. BUILDING NEW HOUSE

MODESTO, Cal., Aug. 31.—Ackerman and Harris will add another theatre to their chain of hippodromes, when the \$75,000 theatre here is completed and ready for occupancy in December.

### AL. SHAYNE STARTS BUSINESS

Al Shayne has opened a millinery shop on Broadway at Ninety-second street. His wife has the active management of the place, called the Rosella Shop.

### THE FLATBUSH REOPENS

The B. S. Moss Flatbush Theatre, Brooklyn, has reopened its season with vaudeville and pictures. Edwin F. Reilly is again manager.

### ASHLEY HAS NEW PARTNER

Dietrich in the act that formerly played under the team name of Skipper and Ashley.

### THELMA CARLTON RECOVERING

Thelma Carlton is recovering from an attack of sore throat and expects to reopen this week.

## BOOKERS HAND OUT SEASON ROUTES

### ACTIVE AS SEASON OPENS

The last week has been one of unusual activity as far as vaudeville bookings are concerned, many of which were held up awaiting Eddie Darling's return from overseas. When he did get back last week things began to move.

Practically all big time houses now have acts on their bills that have just been given routes, among them being, The Runaway Girls, playing this week at the Palace; Korr and Weston, Jazzland Navy Eight, Davis and Darnell, Walter Brower, Emerson and Baldwin, Shaw and Campbell, Jack Inglis, Sinclair and Gasper, Diamond and Brennan, Bordon and Gitz Rice, DeWolf Girls, The Magic Glasses, Wheaton and Carroll, Cameron Sisters, Sissell and Blake, Lee Kohiman and company, Marino and Malley, Lida McMillan, and company, Arthur Havell and company, Gus Edwards, Jim the Jazz King, Langford and Fredericks, Lew Dockstader, Craig Campbell, Dooley and Sales, Leon Varvara, Sallie Fisher and Company, Hugh Herbert and Company, Nat Nazarro, and band, Allan Rogers, and many others.

Booking activities on the Orpheum Circuit also are lively, and among the acts that have most recently been booked are the Seven Honey Boys, Martelle, Lambert and Ball, The Man Hunt, George Price, Elyant and Broderick, Ames and Winthrop, Fiank Crummit, Dunbar's Tennessee Ten, Bert Fitzgibbons, Gallagher and Martin, Gertrude Hoffman, and Indoor Sports.

The next week promises to become even more active so far as booking is concerned and it will be at least a month before the booking situation settles down to normal again.

### ROONEY PRODUCING ACTS

Pat Rooney has decided to take another chance at the producing game, but having learned a lesson from his experience last year, is going about it in a different manner. This time he has written a number of musical acts, all of which are now in rehearsal. But they are in the hands of various producers.

The first of these, "The Two Song Books," a girl act with ten people, will be produced by Irwin Rosen, who presented, "Kiss Me."

In addition, Rooney is rehearsing a new playlet written for him by Edgar Allan Woolf, in which he, Marion Bent his wife, and four other women, totaling a cast of seven principals, will appear. This playlet has for its theme, Pat's well-known song, "The Daughter of Rosie O'Grady," and will be presented by a cast of fourteen, with a special orchestra. The offering is booked to open on the Keith time on September 22. The theatre has not yet been decided upon. This offering, according to Rooney, costs \$15,000 to put on.

### SEABURY & SHAW TO PRODUCE

William Seabury and Billie Shaw are planning to produce a Broadway show in which they will star themselves. Miss Shaw is writing the book, lyrics and music, finding time to do this although her vaudeville engagements keep her busy.

### SULLY AND WELLER TEAM-UP

Joe Sully, formerly of the Al Shayne act, and Charles Weller, last with Al Herman, have teamed up and will do a comedy "wop" and "straight" act. Sully will play the "wop" part in the new act.

### ARDATH ACTS GET 20 WEEKS

"The Financiers" is the title of a new act which Fred Ardath has just put out. It was written by Ardath and the cast includes Matt Weill, Mike Alvin, Harry Johnson, Henri Legendre and Jack Roland. The turn has been given twenty weeks booking by the Keith office.

"The Melody Shop" is another Ardath act which Tom Fitzpatrick is booking. The cast includes Edward Menlove, Cole Carroll, Myra Kelley, Louise Beedles and Charles Clark. It opened Monday in Hazelton, Pa.

### SIDNEY PHILLIPS COMPLAINS

Sidney Phillips has complained to the N. V. A. against an actor who calls himself Ed Phillips, claiming that the latter is using a considerable portion of his routine. Ed was playing McVicker's in Chicago while Sidney was playing the State-Lake, and it is claimed by the latter that both are using much the same material although it belongs to him. It is said that Ed once told the Kaufman Brothers that he was a brother of Sidney and that Sidney had given him permission to do the act.

### WILL AID ACTOR'S FUND

Daniel Frohman, president of the Actors' Fund, announced early this week that William H. Taft, Charles E. Hughes, Charles H. Sabin, president of the Guaranty Trust Company; Henry P. Davidson, of J. P. Morgan Company, and George T. Wilson, vice-president of the Equitable Life Assurance Society, have agreed to serve on the executive committee of the Actors' National Memorial Fund.

### SAUBER HAS NEW ACTS

Harry Sauber has the following new acts ready for the season's opening: "League of Nations," a minstrel act, which opens at the Palace, Staten Island, on the 28th, and "The New Model," a comedy fashion show, which opens Sept. 1st at the Playhouse, Passaic, N. J.

### HOCHENBERG RETURNS TO JOB

Milton Hochenberg, who was connected with the publicity department of the Orpheum Circuit in the Palace Theatre Building before joining the colors, has been discharged from the military service and resumed his former duties.

### WALTERS OPENS OWN OFFICE

BOSTON, Sept. 1.—Louis E. Walters, formerly booking manager of the John Quigley circuit of theatres, has opened his own booking office at 180 Tremont street under the name of Louis E. Walters Amusement Co.

### ORPHEUM SIGNS OVERSEAS REVUE

The Overseas' Revue, with Elizabeth Brice, Will Morrissey and a small company, has been booked to tour the Orpheum Circuit this season as a headline attraction.

### N. V. A. GETS MORE LIGHTS

There is now more light on the subject at the N. V. A. That is, the club has improved its lighting system, adding a number of new electric fixtures on the mezzanine floor and dining room.

### HARMON AND O'CONNOR REUNITE

Harmon and O'Connor, who split some months ago, have reunited again and are around New York breaking in a new act.

### MINNETTI AND SIDELLI SAIL

Minnetti and Sidelli sailed on Saturday for London, where they start a fifteen weeks' tour of the English variety houses.

### GET ORPHEUM ROUTE

The team of Hyams and McIntyre have been booked for tour over the Orpheum Circuit.

# VAUDEVILLE

## PALACE

McMahon and Diamond opened the show and had a big hit safely stored away at the close of their first number. From that time on they increased in popularity, the rag doll dance scored strongly and Diamond's fine dancing was applauded to the encore. Few opening acts have scored like the Diamond offering.

Lou Reed and Al Tucker, violinists, have some new numbers in their repertoire. Several need more rehearsing, for they were played indifferently. The balance of the act, however, is good and they took a half-dozen encores. The final number, with a singer in a box who rendered "Golden Gate," brought them back for numerous bows.

Gallagher and Rolley's "Battle of Whatus" has improved fifty per cent since it played this house a few months ago. There is a laugh in almost every line and Rolley is funnier than ever. The act is at present one of vaudeville's best laugh producing offerings and in running length and handling, it is timed right to the minute.

Brendel and Burt suffered not a bit by following the laughing act that preceded them, for, in an almost incredible space of time, Brendel had the big audience laughing at his antics fully as heartily as it had at Rolley's. Miss Burt sings well and makes a clever foil for Brendel, whose work as a Swedish rustic is excruciatingly funny. The dance bit at the act's finish, with the dozen or more comedy encores, is great.

Charles King, after a few weeks' absence, is back with his "Dream Stars" and closed the first part to great applause. The cast of his act could hardly be improved upon and in the Misses Fleming, Chalfonte, Poe and Hollywell, he has four assistants who could carry a much lighter offering to success. King is doing some really exceptional work in the act, he is singing better than ever and his dancing could hardly be improved upon. Its mounting is excellent and in every department it is all that could be desired.

"Topics of the Day" opened after intermission and this week is composed of about the best collection of witty sayings on current events that have been shown.

"Chicken Chow Mein," Herman Timberg's big musical fantasy, with Jay Gould and Flo Lewis as the featured players, has been renamed and, as "The Runaway Girl" is a slightly improved offering. Gould and Lewis are on almost continuously from the rise of the curtain to its fall and whatever success the act scores is largely due to their efforts. The story of the piece is of little consequence and deals with a runaway girl from Philadelphia who seeks an engagement in a Chinese cabaret. Her sweetheart is looking for her and finally finds her in the place, but in the meantime she has met Jay, an entertainer in the place, and falls in love with him. A game of checkers played with the chorus girls as checkers, wins her for Jay. There is a large chorus of clever and finely costumed girls in the piece, but they have but little to do. A dancing girl who plays the violin was one of the bright spots in the act and the dancing syncopated tragedy which ends the act is clever, although not particularly original. Gould interpolated a number of bits, one about the Equity contract and another about playing the Colonial at cut, both of which added nothing to either the value or humor of the scene. There are a half-dozen songs, none of which stood out to any particular extent; in fact, the entire score recalls one of the lines in a songwriting scene in the act wherein the composer says "No one ever heard of a man being hung for stealing a song."

The act is a big flash, but it misses in a number of important spots, and if it is to hold the place in vaudeville which its writer and producer evidently hopes for, some big and decided changes will be necessary.

Ted Lewis and his Jazz Band, held over for the second week, duplicated their big success of last week and scored one of the big hits of the entire bill. W. V.

## VAUDEVILLE REVIEWS

(Continued on pages 9 and 10)

### RIVERSIDE

The Breen Family, in a novelty juggling and dancing act, opened the show. There are a number of good bits in the offering, but the family attempts too much and the act runs too long.

Donald Kerr and Effie Weston scored a hit of big proportions with their acrobatic dancing. There is a song or two in the act which was fairly well rendered but the big feature of their work is their dancing, which brought them a half dozen encores.

The Jazzland Naval Octette, featuring Tom Devaney and Happy Stanley, rendered a repertoire of popular compositions with the snap and vim which characterizes all of the navy bands and orchestras. The violinist and tenor soloist who rendered a "Castles in the Air" number are worthy of special mention and the organization, as a whole, is excellent. In the early position, they scored strongly.

The Klein Brothers, back at this house after a few weeks' absence, have brightened their act perceptibly by the addition of some new and well handled material. Several of the bits done for encores were particularly good and brought them back time and time again. A novelty song called "Up In The Air Boys" and sung for the final encore, is one of the best bits of the entire act.

So long as the present generation continues to patronize vaudeville, Joe Howard need not worry about writing new song hits, for his old successes are as welcome now as when they were in the heyday of their big popularity. Practically the entire act consists of the singing of the old Howard songs, and the well-remembered "Hello My Baby," "I Wonder Who's Kissing Her Now" and "Dreaming," were applauded as enthusiastically as when Howard, many years younger, was singing them in his old musical comedy successes. Miss Clark rendered a clever novelty number about "Story Book" days and displayed some beautiful and striking costumes during the singing of the old song choruses. Audiences never seem to tire of the Howard melodies.

Mlle. Nitta-Jo has in her short stay in this country mastered the English language sufficiently to enable her to render half of her repertoire in English. Her selection of songs is good and in spite of her dialect her enunciation is excellent. She has discarded the patriotic songs which she rendered so effectively when at this theatre before, and even though the war be over, the retention of one for her finish might be advisable.

Davis and Darnell's "Birdseed" is a comedy skit in which the man in attempting to make the acquaintance of a young miss, poses as a seed salesman from Brazil. Yes, you guessed it. "Charley's Aunt" has been remembered by the writer of the skit, who drags in the "where the nuts come from" joke. There are other bits in the piece fully as ancient as this one, yet, in spite of all that, the act is a good one. Davis has ability, he puts his speeches over and he is not particularly well supported either. Miss Darnell does not enunciate clearly, neither does she use sufficient vocal strength and as a result, a considerable portion of her lines were missed altogether. With the elimination of the old gags and some new material substituted the act will be greatly improved.

Prior to the rise of the curtain on the Clark and Bergman act, Davis announced that Bergman was suffering from a sore throat and asked the audience's indulgence. "A Ray of Sunshine" is the name of the act and it is all that, from every possible standpoint. Finely staged and mounted and entertaining from start to finish, it ranks with vaudeville's best offerings.

Catherine Powell, in some new and well put on dances, closed the show. W. V.

### COLONIAL

Gosler and Lusby found the opening spot very easy going, for there were very few, if any, in the audience, that were being seated while they were on. The young man plays the piano capably, and pleased with his singing. The lady member of the duo is an attractive young miss who dances very prettily on her toes, and did quite a bit of eccentric stepping. Considering the type of act and the position it was in, it gave a very good account of itself.

Harry Kranz and Bob La Salle have cut out most of their song routine and are dancing in the latter part of the offering. And to give them due credit, they not only raised a near-riot, but stopped the show, and then some. The boys sang with their customary pep, and the dancing, which was done by one of them, was very good. While the other announced in song what the next number would be, he imitated Pat Rooney, George White, the Mosconi Brothers, and then "knocked them off their seats" by out Friscoing Frisco.

The De Wolf Girls, assisted by Richard Conn, who directed in the orchestra, offered a very pretty song and dance skit called "Clothes, Clothes, Clothes," which is worked around a song about clothes. While the girls' voices leave much to be desired, they deliver their numbers exceedingly well and dance nicely. They also feature a very good wardrobe.

Moss and Frye are a colored team of that comedy calibre which will always fetch laughter, no matter how often they have been seen before. They know the value of fresh material and with the exception of a few old stand-bys, the two are always putting over new gags. It has been said that, as an extempore colored comedian, Frye is in a class with Bert Williams.

Nonette, back in vaudeville after playing in "Somebody's Sweetheart" and becoming somebody's wife, scored one of the biggest hits of the bill, for in the closing position of the first half, she was called back for a curtain speech, and then had to render another number for an encore. She was programmed to be accompanied by Antonio Bufuno, but announced at the opening of her act that he could not appear and that Jerry Donegan would assist her, although handicapped by lack of rehearsals. However, Donegan assisted capably. Nonette rendered a few numbers, classical and popular, on the violin, and also sang in a fine manner.

Clifton Crawford opened the vaudeville after the Topics of the Day, and was compelled to take an encore. He offered his "souse" bit, the sneeze-song, which had a few men, (not women), in hysterics, some dancing and singing. Crawford should put his encore number, in which he showed how Ruth St. Denis would interpret a recitation by dancing, into his regular routine, for it's a dandy.

"The Magic Glasses," a dramatic playlet by Frances Nordstrom, pleased. It is the old story of two men and one girl, one of the men rich, and the other poor, but both in love with the girl. She does not know who to pick, so, by looking through a pair of magic spectacles, she sees what the future would be if she was to marry either one.

Anna Wheaton and Harry Carroll, who are doubling at the Royal, offered their song and dance routine and stopped the show.

The Dennis Brothers closed the show with their revolving ladder offering. It contains a thrill at every turn.

G. J. H.

### LEXINGTON THEATRE

#### (Actors' Equity Show)

Equity, for its third week's show, has a program that makes any other vaudeville show in town look weak.

After an exceptionally well rendered overture, the performance was started by "The Equity Chorus," composed of the girls from such shows as "Chu Chin Chow," "The Winter Garden," and "Oh, What a Girl," augmented by many others.

Ernest Glendening, billed as the second number on the program, made a little speech in which he said that his part of the entertainment would be to act as an announcer, which he accordingly did.

Gladys Rice, a daughter of John C. Rice, followed with a high class singing specialty, in which she offered a selected cycle of high class popular numbers. She had to respond to an encore.

Adele Rowland, with her crinkly hair, pretty smile and overflow of personality, came next and offered a number of popular comedy song successes. She just spread good cheer throughout the audience and was also forced to take an encore.

Ada Lewis and John E. Hazzard offered a travesty on the eternal triangle that brought forth roars of laughter. Their antics were received with favor, and they had to take several extra bows.

Lionel Barrymore, assisted by Doris Rankin, Albert Philips, James Bradbury, Sr., George W. Howard, Tom Kerrigan and Louise MacIntosh, enacted the last act of "The Copperhead." They held the audience spellbound throughout, and, at the conclusion, Barrymore had to take about a dozen bows, and was forced to make a curtain speech.

Following intermission, "The Equity Minstrels," with Tom Lewis, Billy Clark, James J. Corbett, Hal Shelly and Ed Garvie as principals, and Sam Ash, Sydney Jarvis, Sam Weston, Bob Adams, John Shanks, John Roberts, James Driscoll, Poul Porcas, Henry Vincent, Kenneth Minnasion, Roy Purvisance, Dan Healy and Kuy Kendall, as circle men, aided by 100 voices in the chorus, held sway, and it sure was some minstrel show. They could rival any now in existence.

Ray Raymond, assisted by Percy Wenzel, offered a number of songs with a bit of comedy thrown in. The interruption was caused by a gentleman whose name was Eddy something or other. Raymond had to respond to an encore.

Dorothy Dickson and Carl Hyson offered a dancing specialty of which the outstanding feature was her high kicking and that peculiar restlessness of her shoulders, which kept moving all the time. They opened with a high kicking exhibition by Miss Dickson, followed by a waltz number and closed with a fox trot. They were well received.

Fred Hildebrand, who, we believe, has been seen hereabouts before he became a regular actor, entertained with his foolishness for a while. Hildebrand's act consists of a number of borrowed bits and some original comedy business, which he combines very neatly into a laugh winning act.

Louise Groody, with Hal Skelley, offered a "boy and girl" act that was well liked. Skelley's voice is rather weak for the size of the house, and, consequently, he could not be heard very well. Miss Groody is a graceful dancer with a little bit of a "shimmy."

The show was closed by a dramatic rendition of the actors' side of the strike situation, built upon Marc Anthony's burial speech over the body of Caesar. Brandon Tynan, assisted by all the Equity members who could be crowded upon the stage, put this over with a bang. It was a real mob scene, with the howling populace replaced by a body of men and women demanding their rights. It thrilled the audience, and, when it was all over, they stood up and cheered for a full minute. S. K.

# VAUDEVILLE

## ORPHEUM

The bill at this house possesses a unique feature in that the three acts which share the headline honors are all dancing turns. The Mosconi Brothers, Frisco, and Meyers and Noon are the acts which feature the terpsichorean art, while Ruth Budd also essays a few steps.

At the Monday night performance the bill received such a shaking-up that the programme was almost unrecognizable as far as the order of the acts was concerned. Frank Crumit, slated to occupy spot number two, opened the show, and Meyers and Noon, billed to follow him, moved up a peg. Pielert and Scofield, who were supposed to open the show, closed, and Ruth Budd, originally scheduled to close, went on in third position. Julia Kelety and Langford and Fredericks, billed six and seven, respectively, exchanged places.

Frank Crumit is a fellow with a pleasing personality and a quiet manner that wins favor. He sings a repertoire of varied song numbers, accompanying himself upon a guitar and then upon a ukelele. A few stories are offered and his delivery is like the rest of his work, creditable.

Ernestine Meyers and Paisley Noon presented a dance act and found the second peg on the programme a difficult one. Following an introductory tune by Noon, there was a double dance to waltz time, and then what was announced as the "Hell-cat Dance" by the woman. A song and dance by Noon was followed by an Oriental number by Miss Meyers. For some reason or other, certain gestures caused laughter. There were two more dance numbers done together and zealous work on the part of both members of the duo saved them.

Ruth Budd starts with a song, does a bit of a dance and then goes into the acrobatic portion of her offering. The latter part is the feature of the turn and quite a few thrills are offered. Miss Budd's work on the flying rings and a rope is excellent.

Olsen and Johnson are two young men who inject quite a punch into their rendition of a repertoire of suitable numbers. They team well and include a few novel selections which they always put over nicely. They scored a great hit.

Frisco closed the initial section of the show with his dance offering, which has undergone a few changes. The turn is now somewhat different from the one first presented at another house last season as far as details are concerned, although built along the same lines. Loretta McDermot now tries a song and the finishing number has been altered. Frisco still calls for well known dancers to imitate and still waits for someone to call Pat Rooney's name. It really doesn't matter whether Rooney's appellation is called out or not, for Frisco invariably imitates him, but, at this performance, someone did ask to have him impersonated and Frisco "obliged." There was also an imitation of George White and a burlesque on Ruth St. Dennis, which is not funny.

Howard Langford and Anna Fredericks have a skit entitled "Shopping," from the pens of Langford and Joseph L. Browning. The team is a clever one and the material was handled capably.

Julia Kelety sang a few songs in English and French with satisfactory results. She has a voice that carries well and she injects a considerable amount of energy into the renditions of her pieces. She began with a ballad and followed with a talk and song in French. Another selection in our language was followed by a "Frenchie" ballad, sung in English and French.

The Mosconi Brothers, in the semi-wind up, had to work hard to get over, but of course they succeeded, although the applause was not as great as that usually accorded them. The fact that there had been a goodly amount of dancing before probably dampened the ardor of the audience.

Pielert and Scofield closed with a juggling and balancing act. I. S.

## VAUDEVILLE REVIEWS

(Continued from pages 8 and 9)

### ALHAMBRA

Alfred Farrell and Company, the latter being a young lady who does more than assist Farrell, offered a novel drawing skit for the opening act. Landscapes, seascapes and sketches were artistically pictured in various colored rags. Farrell also did one cartoon, starting by writing a few numbers in various positions on the chart and with a few strokes of his brush, converting them into the cartoon. The lady also displayed ability in the art of "Rag-picking."

Stanley and Birnes, two neat appearing young men in tuxedos, offered an eccentric dance act and scored.

Arthur Havel and Company presented Will M. Cressy's "Playmates," a very pleasing comedy playlet which is excellently handled by Havel and a dandy cast consisting of another young man, a butler and a woman. The young man is a pampered son of a rich woman and acts the type commonly termed a "sissy." His doting mother decided to get him a playmate, and secures one from an orphan asylum. The playmate, in the person of Havel, arrives, and they become acquainted. Incidentally they go through a boxing-match which is the surprise of Havel's life, for the other turns out to be his superior with the gloves. After rendering a few songs with Havel at the piano, the other goes to sleep and Havel, after controlling an impulse to punch him, puts his arm around him and sleeps also. Havel is a comedian of no mean merit and the support which is given him by the others, especially the young man, is all that can be desired.

Henry Lewis, doubling at the Royal, has discarded his laugh-shop drop and cash-register and without them stopped the show. He now announces at the beginning of his act that there will not be anything suggestive or objectionable in his offering and that he is sorry to disappoint the audience. Whether the "Squidulum" does this to air his opinion of vaudeville audiences, or for comedy purposes, we do not know. But he certainly does get away with the gag. He has also added a number of new "titititels" to his act, and most of them are very good. In addition to these, he has a lot of new gags and all new songs.

Gus Edwards, assisted by Vincent O'Donnell, Alice Furness and Beatrice Curtiss, closed the first half and in that portion scored a solid hit, for they were compelled to take a few encores. As a singing act the offering is good, but when it comes to putting over comedy, Edwards is not as good as he would have others, in addition to himself, believe. His attempts at extempore comedy are of absolutely no value to the act and should be emitted.

The Three Rubes, Bowers, Walters and Crocker, offered their novelty tumbling, acrobatic dancing skit. The trio go through a routine of sensational tumbling feats and, at this house, repeated the applause hit which they generally score.

The Barr Twins, assisted by Bud Bernie at the piano, who looks enough like Ben Bernie to be related to him, gave a good account of themselves with their dancing. The girls have a very pretty wardrobe, which they display to good effect. Their dancing is also good and Bernie rendered capable assistance at the piano.

Pat Rooney and Marion Bent did not mind the closing spot, for had they so desired they could have made an all night party of the show. At the close of their act, not one person in the entire audience was seen to rise, or even make a move towards leaving. They took two encores and after imitating Frisco, Pat was called back again. He will open in a new act soon.

G. J. H.

### ROYAL

Camilla's Birds opened the show with an exhibition of intelligence and beauty. The act, well put on and beautifully framed, was a suitable opening act for the first show of the season, which was presented to a capacity audience.

Alice Hamilton in "A Little Breath of Lavender and Old Lace," offered a monologue dealing with modern ideas, as compared with the good old-fashioned methods. Her talk is rather witty and has a dash of truth to spice it, which makes it not only entertaining but interesting. She scored a large hit and had to respond to an encore.

Columbia and Victor, presented by Barto and Clark, have a real novelty act, which is a godsend, for real novelties are scarce. The scene shows the interior of a Victrola Shop, with two huge machines in the foreground. One of the machines is male and the other female, being characterized appropriately as "Columbia" and "Victor." They open with some talk about their journeys since last they saw each other in the shop. After a while the doors of the machines open and Barto and Clark step out, he dressed as a phonograph, with records hanging all over him and she in a neat, abbreviated costume of brown. They offered a selection of songs and dances that is bound to please the most critical audience and scored a tremendous hit.

Lieut. Noble Sissle and "Eubie" Blake offered a singing and piano act that took the audience by storm. These men have the right idea of putting over songs, and they not only syncopate, but harmonize at the same time, which is a rarity. Their offering consisted of a number of special and original songs, well delivered. They scored a huge success, taking two encores. The "over the top" number is a classic and was received with applause.

Anna Wheaton and Harry Carroll followed with a singing and dancing turn. Miss Wheaton has a pleasing voice and dances rather well. Carroll is popular as a song writer, which two facts combined form the basis for the act. They declined an encore because they had another engagement to fill.

Following intermission and appearing out of their turn, due to their inability to arrive on time, George and Paul Hickman, in a comedy blackface turn, gained a good many laughs for their labors. Their act consists mostly of a travesty on the drama as it flourishes in the rural sections of our country, or as it is supposed to exist there. The bits of business won laughs galore from an audience that was both generous and enthusiastic.

Lee Kohlmar and Company in "The Two Sweethearts," was bound to appeal to this audience and did so. The playlet, a drawing of Jewish life, tells the story of a man who is willing to sacrifice everything for his sister's happiness. He does not even hesitate at giving up his own sweetheart in order that his sister might win a husband. Of course, everything comes out all right in the end. Kohlmar, as the hero, does good work and is ably supported by his company of two women and one man. The man does especially good work. The only thing against the act is its age.

Henry "Squidgulum" Lewis closed the show, kidded and fooled around for a while and then walked off with a huge hit. With clever material and a manner of delivery all his own he had things rather his own sweet way. He is a nut among nut comedians. The closing position proved little more difficult for him than any other, and not a person left while he was on.

S. K.

### NEW DANCE ACT COMING

Georgie and Evelyn Jewell are preparing a new act for vaudeville, called "Danceland."

### EIGHTY-FIRST ST.

Labor Day saw the inauguration of the new policy at this house and a large crowd turned out to witness what was actually a big time performance. "Wagon Tracks," the latest William S. Hart picture, was the feature, and there were six acts as well as a shorter film.

Bert Earle and His Six Girls offered a musical act that scored a good sized hit in the opening spot. Earle is an expert on the banjo and the girls perform excellently on various instruments. All of the selections rendered were ensemble numbers, the nearest approach to a solo being some trick work on the banjo by the principal, who coupled some patter with it.

The company led off with a march tune, followed by a well known folk song, after which came some descriptive work on the banjo by Earle. Several popular tunes were then rendered, the troupe closing with a jazzy selection given as an encore. The girls are "Bee" Bacroft, Nancy Thompson, Bernice Cooper, Lottie Thompson, Helen Artz and Grace Abbott, who play the clarinet, tenor saxophone, alto saxophone, banjo, violin and piano respectively.

Regal and Moore give a little vaudeville all by themselves, laying particular stress upon the acrobatic portion of the act. They are a likable pair and have several stunts that are really thrilling. They began with a few simple palming stunts, introduced in a bit of a song. Then came a sort of travesty on the ballad singer, also of little importance. A few lines that mentioned a wop comedian were followed by the acrobatic work, and some song bits included here and there in the offering. The closing stunt got them a tremendous round of applause and they stopped the show.

Helen Gleason and Company, the latter designating a young man who played the only other role in the playlet besides that of the principal, presented a playlet by Arthur Garrett entitled "Stateroom 19." At first it looked as though a bedroom playlet was to be offered, but it turned out to be a really clever sketch that might have been marred very easily by suggestive lines or business.

Ames and Winthrop offered a comedy skit which met with a fair amount of approval. There are a few clever bits, but the main subject about which the comedy is woven appears to exhaust itself quickly for, after the first few moments, the offering lags. As a matter of fact, it is more the way in which the material is handled than the material itself upon which the act depends. The finish, consisting of a dance farce, is somewhat weak, due to the fact that so many similar bits have been seen.

Al Shayne is a clever Hebrew comedian and has a capable assistant. The material in the act is also clever, but Shayne resorts to a performance that may best be characterized by the word "cheap." Throughout the act he mingles with his English, bits of talk and words in Jewish, as well as a song in that language. The greater part of the audience here did not understand what he was talking or singing about, but the writer did, and the material referred to is, to say the least, indelicate. Certain bits would certainly not meet with approval if translated. Shayne seemed to be willing to work and took numerous encores, the last few of which were un-called for. Incidentally, Shayne's assistant, who is "planted" and dispenses "wop" comedy, gives a sufficiently clever performance to merit his name being placed with Shayne's on the billing.

Billie Shaw is a girl who presents a good appearance, dances excellently, has two capable assistants and a finely staged act. Closing the vaudeville portion of the show, this act scored solidly. The audience seemed to be somewhat tired when this act started, largely because of the fact that Shayne had kept it waiting when it didn't want to wait. Miss Shaw scored an individual triumph and her two assistants were of material aid. The turn was a full-sized hit.

L. S.

# VAUDEVILLE

## AMERICAN (Last Half)

Madame Dollar's Pets, consisting of a variety of dogs, pleased in the opening position with a routine of stunts. A revolving table and a sliding board are the main apparatuses used in the act, and although the routine was not out of the ordinary run of dog acts, the animals went through it without a slip, doing their work well.

Kahn and Boone, man and woman, did a little better in the second spot than most acts at this house generally do. Both have fairly good singing voices and the man's whistling was effective. The patter and comedy have a good deal of room for improvement. The latter is overdone in delivery and the patter contains gags that are either old, or of no use as laugh-getters. The team has ability and should get better material.

Mack and Velmar, also man and woman, followed the comedy film. The girl is attractive and dresses well. The man takes off a "sousie" all through the offering, but would do well to leave out the alcoholic touch in singing his two ballads. He possesses a good falsetto and the girl supports him well at the piano. She also pleased with one bit on the violin. They also use some talk in which they put over a few good gags.

Jarrow opened to a skeptical audience and received very little applause for his card stunts, but won them over after doing his lemon stunt. The audience applauded his gags, especially those about the house being asleep. Jarrow is not only a clever magician, but a performer who knows the secret of showmanship and uses it throughout his offering.

The Five American Girls followed with a musical offering. All the girls work in colonial wigs and costumes. Their playing is very ordinary, although they are headlining at this house. They use the saxophone, cornet, violin, French horn and piano. They would do well to work out a better selection of numbers than their repertory contains at present.

Mildred Rogers is an attractive little girl who announces that she can't sing, but will show a few steps in dancing. She lived up to her promise. She opened with a good soft-shoe waltz clog, did an oriental eccentric dance and then forgot that she couldn't sing and offered a "kid" song. However, the song was a comedy number which didn't require a voice, and the audience forgave her. She closed with a dandy buck and wing dance which netted her a big hand.

Pearl Abbott and Company offered a serio-comic sketch that went over for much applause. The plot of the playlet is on the eternal triangle—the oldest of themes. Miss Abbott plays her role well, and is given capable support by the other two.

O'Neil and Avery closed the show with a comedy black-face offering. The two have some good gags in their act and also do some dancing that gets over. In the closing position, they held the house and took a big hand.

G. J. H.

## FIFTH AVENUE (Last Half)

The Nippon Duo opened the show with an exhibition of musical and acrobatic skill that is not only entertaining, but is novel, as well. They scored heavily.

Second on the list were The Dunn Sisters in their conglomeration of song, dance and comedy. They sang, talked and danced their way into a hit and an encore. They were the first dancing act on a bill that was too full of dancing, if anything.

Lee Kohlmar and Company, in his well-known playlet of Jewish life, "Two Sweethearts," followed. They scored a hit.

The Du For Boys, in dress suits, came next with a dandy double dancing act. The boys are clever dancers, though, like most all good dancers, poor singers. Their steps are difficult and novel, which adds to their value. They had to take an encore, in which the high kicking of the smaller of the boys was a revelation.

DuVal and Symonds, following with a song, talk and dance act, would have found it rather rough going, but for their excellent comedy material, which they handle wonderfully and which sent them over for a great big hit. Their act concerns a newly married pair of vaudevillians who have their first quarrel.

Rose and Moon, following so many dancing acts, succeeded in scoring despite the disadvantage. Their dancing was swift, snappy and well done. Also, they are great favorites with their audience, and they scored a huge hit. The act is excellently staged and the woman of the turn wears some wonderful gowns.

Low Dockstader needs no introduction, nor explanation. His name alone tells the result of his appearance. Let it be said, though, that never in his experience has the reviewer seen anyone get so many laughs from original material as Dockstader did. He is a real artist.

Ed. Janis and Company, in a dancing act, would have flopped terribly, had not Dockstader broken the monotony. See New Acts.

S. K.

## VAUDEVILLE REVIEWS

(Continued from pages 8 and 9)

### FOX'S CROTONA

(Last Half)

The Hayataka Japs opened the show with an acrobatic act that consisted very largely of risley work. The two men are well formed and work in an easy-going, yet business-like manner. The matinee audience here consisted largely of youngsters partial to acrobatic work, and the offering went over with a bang, scoring one of the hits of the bill. While there is nothing sensational in the act, it will make a satisfactory opening number on any of the better small time programs.

Kenny and McCane, man and woman, do a song, talk and dance act which lacks punch. They open with some patter that is devoid of bright lines, and follow with a current "Frenchie" song. There is a ballad by the woman, followed by another by the man, using an amber spot, after which they do a song and dance in old-fashioned costumes. There are a few bits of patter, here and there, throughout the act, but the talk is far from funny. The singing is ordinary, but the dancing is somewhat better.

Elida Morris was a hit from the start and completely stopped the show, it being necessary for her to deliver a curtain speech before she was permitted to depart. She started with a comedy number that has been heard rather frequently before, but put it over nicely. Her second selection was liked, as was the "Quaker" song, which was good for a laugh or two. The "Darkey" selection which closed, was followed by much applause. While Miss Morris registered a great hit, there is much lacking in her offering. She should include some real live patter and one or two new songs, substituted for some of those she now uses, would also help.

The Aristo Quartet, two men and two women, sang a number of operatic pieces and were liked. The tenor has a good voice and the other members of the company also sang well. The audience applauded generously at the conclusion.

Milt Collins delivered a monologue which included a few witty bits and very many that lacked cleverness. For the greater part, the talk is dull and slow. The audience waited patiently for some real humor, but Collins wandered on in the same manner and the act became really monotonous. Collins gives the impression that he really could put over bright material, but with his present act, he will find troubles aplenty on the small time.

"Tate's Fishing," a sort of comedy playlet, closed the show and held the crowd in, because they were waiting for the feature picture which is always shown after the vaudeville at this house. Otherwise, the audience would probably have walked out. The sketch consists of numerous bits, centered about a fishing expedition of two men. The different parts of the offering are just thrown together without a real sense of unity, and the finish is abrupt. The turn ranks high for monotony, and the crowd was much relieved when it was over.

I. S.

### KEENEY'S

(Last Half)

Mabel Lind opened the show with a character-singing and dancing act. She is a clever comedienne with a well-written vehicle, and the ability to put her numbers across. She does some excellent clog dancing and scored so heavily that she had to respond to an encore.

Halsey Mohr and his blond assistant, Miss Saxon, came next. Mohr, a songwriter, uses all of his own numbers in the act. Miss Saxon is a passable clever comedienne, who makes up in appearance and personality what she lacks in talent. Their voices are poor; that much can not be denied. But they know how to get their stuff across nicely.

Berzac's Circus is an ordinary animal act, with two ponies, a dog, and the usual bucking mule. The two ponies go through a few tricks, after which the ever faithful and laugh-gettable burrow was exhibited, and the usual hackneyed "try and ride him" stunts were gone through, much to the amusement of the audience. The act was well liked, winning laughs and applause aplenty.

Mills and Lockwood, two rube comics, followed. Their act consists mostly of cross-fire remarks, and several back-to-the-farm songs. They sing passably well, and their cross-fire is just hot enough to keep folks laughing. They close with a yodeling number that won them an encore.

"Very Good Eddie," was the feature act. It is a musical comedy tabloid, employing six principals and eight chorus girls. The act is well staged, and has a well written foundation. The story is that of two married couples who contrast so ridiculously as to be ludicrous. The became estranged, the husband of one, finding himself with the wife of the other. Their predicament is made the more unbearable because of their inability to help themselves. Things are straightened out satisfactorily though, and all ends happily. "Nugget Nell," a burlesque on the "Wild West" movies, was the feature picture.

### CITY

(Last Half)

The Burns Brothers followed the films with a short routine of strong-man work. While they showed nothing sensational, or, for that matter, any stunt that was out of the ordinary run of strong-man acts, they received quite a bit of aplause for their lifting and balancing work.

Beulah Pearl is an attractive woman and possesses a pleasing voice, but her cycle of songs need more to them, and one with a little pep to it will greatly aid the act. She opened with a song of welcome for herself, telling about a party which she attended and where she had to sing, and then goes into her routine. Billy Rhodes also uses a like bit for his opening number. Miss Pearl offered a number about taxing beautiful girls, one about gossip, and then sprang a very old gag, closing with a fast "Sweetie" number.

Lillian McNeil and Shadow, the latter consisting of a man, offered a dancing skit and gave a good account of themselves. The man would do well to practice up in his first single dance, for he seemed a bit uncertain in his steps. Miss McNeil did most of the dancing, and offered a Frisco imitation, though it was not announced as one. But it was pretty good, at that. She also did an oriental bit and a jazz number.

Doughboy Sam Ward followed the news reel with a Hebrew monologue about his experiences in the army. This kind of stuff has been done to death of late, and it is doubtful as to whether this vehicle will last Ward very much longer. The gags have much room for improvement in the way of new material and his delivery can also be improved.

The Magic Glasses, sketch with three men and one girl, pleased. It tells of two men, one rich and one poor, who are in love with the same girl. She goes to an old man who has fitted all styles of glasses, and he lets her wear some "magic glasses." Through them she sees what would happen if she married the poor man, or the rich man. Naturally, being a vaudeville sketch, she is happy with the poor one and unhappy with the rich, with the result that the poor man wins. The plot is old but is handled well by the cast and will please on the small time.

Phil Baker, assisted by Jo-Jo in a box, scored the laugh and applause hit of the show. As Phil announced to the orchestra leader in tones that could be heard all over the house, he was trying out some new gags. Baker is a clever boy and it is really regrettable that he is lost to the big time for lack of material. He should get it, for, if any one is capable, it is he. He plays the accordion well and delivers his material excellently. Jo-Jo gave a good account of himself with his comedy.

Selma Braotz and Company closed the show with a clever juggling offering.

G. J. H.

### METROPOLITAN

(Last Half)

The Morton Brothers opened the show with a novel offering. The boys did some playing on the harmonica and then fashioned some creations out of paper. They are experts in their line and, while the patter they used did not get them very many laughs, they made a good opening act and received a generous round of applause.

Foley and La Tour, a man and woman, offered a song act that was good in spots, but not quite so good in others. The woman member of the team has a pleasing voice, but the man, a light comedian, does not sing as well. They opened with a medley of popular tunes, after which came a song by the man, alone. There was also a ballad by the woman in which the man joined. Some more singing by both of them was followed by a Chinese number, with which they closed.

Fashions De Vogue turned out to be an act that interested the women much more than the men. Two girls are used as models by a man who, using only pieces of cloth and pins, fashions various gowns upon them. The gowns produced were attractive. One of the girls does some singing, in addition to acting as a model, and the other plays the piano during one part of the act.

Barnes and Freeman, two men, one of them a Hebrew comedian, presented a talk and song act that included several clever bits. Most of the laughs, however, were supplied by the comedian's antics and bits of slapstick. The audience received all that the two delivered with apparent glee and they rang up a good-sized hit. There is room for improvement in a number of places in the act, but it will have little trouble scoring on the small time in its present shape.

Minnie Burke and her Jazz Band closed. The boys are billed, outside, as the Four Kings of Jazzcopia, whatever that is. The boys played several jazzy tunes and the principal sang and danced. Her voice is not very good, but her stepping met with approval and, in the closing position, the turn scored a hit.

I. S.

## PROCTOR'S 125TH STREET

(Last Half)

In accordance with last year's policy, Bob O'Donnell, with the capable assistance of Joe O'Neill, started the Fall season by offering a double bill of vaudeville acts on Friday and will do so every Friday during the Fall and Winter seasons.

Sailor Lanning opened the show with a few imitations of birds and other bits. See New Acts.

Maural Bernardo, assisted by a lady at the piano, offered some singing and patter. See New Acts.

Jeff Davis, the "hobo-king," offered a monologue in "slangage" that for the most part consisted of a lecture on "hobosim." New Acts.

Conne and Albert was the first act of the regular bill. The team, man and woman, work as school kids, the man in knickerbockers and the woman in rompers. The lady member of the team is an excellent "kid," and as a comedienne, can be rated among the best.

Maud Allen offered a song cycle of an excellent repertoire and in a very good voice, that should soon land her on the big time. See New Acts.

Stanley and Mazie Hughes, assisted by a pianist who is not billed, earned applause with their dance offering. The two are excellent dancers and have a good routine of numbers worked out. Each dance the team goes through tells a story which was not lost on the audience.

Monti and Carti, two neat young men in tuxedos, offered a musical program, using the clarinet and accordeon. They opened with an Hungarian aria, which they rendered capably. A clarinet solo, consisting of popular numbers, followed, and an operatic number on the accordeon, which came after, took a big hand. The duo closed with a medley of jazz and popular bits and scored a hit.

The Misses Parker, assisted by a pianist, offered a cycle of classical songs, but, after the audience had heard Miss Allen, this act suffered by comparison. The two women have fairly good voices, but do more posing than vocal work. Gestures are proper in singing certain numbers, but the Misses Parker, especially the taller of the two, overdo them. They will find it very much to their advantage to cut out most of the posing in their numbers and to devote more of their efforts to singing. The pianist is also guilty of posing, and the idea of lighting a cigarette and then putting it down, just before rendering a solo, certainly does not aid the solo or his work in the least. He plays the piano well.

The Bluebird Trio, all men, one working as a "wop" comedian, followed with more singing. They offered a number of old published songs which they rendered well. However, their routine is much too long and begins to tire on the audience before they are through.

Al Shayne closed the show and, in that position, took three encores and could have taken more. He is using a new "plant" in the orchestra, who does his work well. A number of new gags have been put into the routine and proved real laugh-getters.

G. J. H.

## HARLEM OPERA HOUSE

(Last Half)

The Braminos have a musical novelty offering that is worthy of a much better spot than opening position on a small time bill. To mention the queer musical apparatus and the method in which they were worked, would take up too much space, but the act pleases from start to finish and leaves the audience wanting more.

Wheeler and Potter have a fair little skit that will get over mainly because of the personality of the couple handling it, and the dancing ability of the young man, rather than because of the material. The patter, especially towards the latter half of the act, needs no comment concerning its age. The male member of the team does some good eccentric dancing.

Jules and Annette Garrison have gathered a lot of so-called burlesque that might go on the small time, and even there will probably find difficulty in getting over. The lady has a good voice, and would do well to render one or two more songs.

The Four Harmony Kings took three encores and, had they so desired, could have easily taken as many more. The quartette, all the members of which are colored, possess the negro's natural instinct for music, and have made some very good selections for their repertory.

Ed Norworth and Company has shown considerable improvement since last reviewed. A new young man has been added to the act. The new addition is a crackerjack pianist, and the audience could not get enough of him. The act is now billed as Norworth and Wells, the latter being the young lady's name.

Yvonne and Company, the "company" consisting of a violinist in the pit, and Constantine Kobeloff, who is not billed, closed the show with a good dance offering. It will be reviewed under New Acts.

G. J. H.

# VAUDEVILLE

## BILLIE SHAW AND CO.

Theatre—*New Brighton*.  
Style—*Dancing*.  
Time—*Eighteen minutes*.  
Setting—*Full stage (special)*.

Seabury and Shaw are presenting Miss Shaw's sister, Billie, in a dance offering that is worthy of a headline position. Miss Shaw is supported by Dave White and assisted by George Eberle, who plays the saxophone, Lew Winthrop and John Good.

The act opens with some patter between White and another young man in the act, about a girl whom the two are to meet. White is a good looking young man, who appears to be about eighteen years of age and resembles George White not only in looks, but in his style of dancing. When Miss Shaw appears, a waltz number is done by the three. Miss Shaw resembles her sister very much, being a pretty little girl with golden curls. A song by White and a dance follow. The number which follows is done by Miss Shaw and White, both as toys, Miss Shaw as a doll and White as a jumping-jack. White completes the dance alone.

The next number is a bedroom scene in which Miss Shaw is disclosed on a raised stage in the rear, looking very charming in her boudoir attire. She is serenaded by the saxophonist and does a jazz dance with bare limbs. An eccentric dance by White, in which Miss Shaw joins, after coming from a champagne glass, is very well done. White completes it with a "sousé" cane dance that will soon have the other dancers trying to imitate him, for it's a dandy. A number by Miss Shaw and White, with the saxophone accompanying, completes the offering.

The dancing of both Miss Shaw and White is excellent. Miss Shaw is as graceful as they come and looks very pretty in all her costumes. As to White, considering his youth, the boy is all that one requires from a big time male dancer. He is graceful and very light and possesses one quality that a good many of our male dancers do not: his dancing is masculine throughout. He has not one movement that can be termed effeminate.

The offering is bound to please on any bill.

G. J. H.

## WALTERS AND COOPER

Theatre—*Proctor's 23rd St.*  
Style—*Singing*.  
Time—*Twelve Minutes*.  
Setting—*In One*.

Walters and Cooper, two men, work in blackface. The one at the piano uses brown coloring matter in making up, while the other uses the more usual, darker tint. They have a singing act that will probably be able to play all of the small time herabouts with success.

The song routine of the act includes several selections now popular and their rendition of them is good enough to warrant their getting work. The offering does need some variety though. There is a very short piano solo, but that helps little. A few bits of patter that are really clever would be of assistance. Indicently, there is similarity between some of their songs which makes the act drag a bit at times. The boys have some ability and, in time, will probably bolster up their act.

With one of the boys at the piano and the other by his side, they open with a jazzy melody and follow with a comedy song. The fellow at the piano then delivers a few lines in rhyme in which he announces that he will render some jazz music and follows with a short solo. A "Dixie" song follows and a "Blues" number, with a medley of popular tunes, closes.

I. S.

## NEW ACTS AND REAPPEARANCES

### McLALLEN AND CARSON

Theatre—*Fifth Avenue*.  
Style—*Skating and Comedy*.  
Time—*Twenty minutes*.  
Setting—*Full stage*.

As a rule, skating acts that attempt anything in the line of good comedy patter are good merely as skating acts. But here is a couple who can easily dispense with their skating and be sure of a good spot on many bills with their patter and comedy, most of which is handled by the male member of the team, a boyish looking young man who knows the value of delivery.

The act runs pretty long for one of its kind but that is mainly due to the laughs which it garners. There are one or two gags which can be called old in the offering, but the manner in which they are handled makes them good for laughs even if they have been heard before. The skating in the act, has but a few spots that are out of the ordinary and that is a dance by the young man with skates on a table, and the finish.

The majority of the gags are new ones and, at this house, kept the audience laughing from the moment the act went on to the last line. The girl is pretty and the young man has personality.

G. J. H.

### NED NORWORTH TRIO

Theatre—*Proctor's 125th St.*  
Style—*Comedy*.  
Time—*Fourteen minutes*.  
Setting—*In one*.

Norworth, assisted by a young man who does hardly anything worth mentioning and a young lady, who does a little bit more than that, has gathered together a lot of "hokum" and probably expects to be a riot with it. We fear, though that he may yet come across some audience, the patience of which has been sorely tried with this type of "near-comedy," and a riot will start. But it will not be the kind he would like.

There are one or two spots in the act that are worth a legitimate laugh, but one laugh or so does not make an act. The piano end of the act can also be worked up to much better advantage, for Norworth displayed some ability on the ivories. The entire fault with the act can be summed in the fact that it isn't.

G. J. H.

### LESTER AND VINCENT

Theatre—*Fifth Avenue*.  
Style—*Juggling*.  
Time—*Ten minutes*.  
Setting—*In three*.

Man and woman team in a small time juggling offering. The stunts they offer however are ordinary. Most of them depend upon various trick apparatuses in the act and are balancing stunts mainly. One or two are fair for comedy purposes, but the act, as a whole, is small time.

G. J. H.

### HENRY GREY

Theatre—*Proctor's 125th St.*  
Style—*Singing and Talking*.  
Time—*Fourteen minutes*.  
Setting—*In one*.

Henry Grey has a fairly good single for the three-a-day but that is as far as he will ever advance with his present material. His voice pleases and he delivers a song fairly well. His patter, while there is much room for improvement in the line of gags, raised quite a number of laughs at this house. The act should get bookings on the small time.

G. J. H.

### BETH STONE-ARMOND & CO.

Theatre—*Eighty-first Street*.  
Style—*Dancing*.  
Time—*Ten minutes*.  
Setting—*Full stage (special)*.

Beth Stone-Armond and Company present a number of original dances, using a full stage draped on the back and sides with an artistic blue curtain. There are three persons in the act: the dancers (man and girl) and a male piano player.

The opening dance is the weakest portion of the act, being below the standard of dances one usually sees in this sort of an act. The offering redeems itself in short order, however, by the clever stepping of the man in the dance that follows. A grotesque toe dance by the girl stays far and away from the usual rut of this style of dance and should score big on any bill. This is followed by an impression of an Englishman with jazz fever which is good enough to pass muster and the dance that follows is replete with all kinds of steps, bringing the act to a snappy close.

H. J. G.

### WELLS AND CREST

Theatre—*Loew's Greeley Sq.*  
Style—*Singing and talking*.  
Time—*Twelve minutes*.  
Setting—*In one*.

Wells and Crest, two men, have an offering that lacks really clever material, and generally does not show very much speed. One of them plays a "wop" role and the other a straight. The former does fair work, but the straight does not feed the comedian well.

The singing is fairly good, but the turn lacks anything resembling novelty and is only one of a number of similar acts now appearing on the small time.

Starting with some dialogue, much of it centering about married life, the "wop" comedian went into a popular tune. Some more talk followed, after which the two rendered a ballad together. It went over fairly well. They then did some more singing, finishing with a parody on a classical aria.

I. S.

### PAULA

Theatre—*Proctor's 125th St.*  
Style—*Acrobatic*.  
Time—*Ten Minutes*.  
Setting—*Full Stage*.

Paula opens her turn in one with a dance that can be only termed fair and could easily be omitted from the routine.

The remainder of the offering is on full stage and on a trapeze, and she goes through a number of feats doing a bit of contortion here and there. Her stunts are well done, although they have nothing that could be termed sensational about them.

She closes with an iron-jaw feat in which she whirls in mid-air, hanging by her teeth from the trapeze. She should get bookings as an opening act along the small time route.

G. J. H.

### TWO BUCKS

Theatre—*Harlem Opera House*.  
Style—*Casting*.  
Time—*Ten minutes*.  
Setting—*Full stage*.

Two men in comedy make-up are the Two Bucks, a name which leaves one guessing as to whether it is their moniker or salary.

They have a very short routine of casting feats, which give their usual thrills. They also do a bit in the comedy line which is ordinary. They would do well to work up a few more stunts for their act.

G. J. H.

### SIDNEY FAULK

Theatre—*Harlem Opera House*.  
Style—*Singing*.  
Time—*Fourteen minutes*.  
Setting—*In one (special)*.

Sidney Faulk formerly did a single in vaudeville under the name of Sidney Forbes. In that, Faulk, which is his right name, offered a Kipling recital in which he sang and recited a number of the poet's best selections. He has named his new offering, "The Thief," and uses a special drop showing a backstage interior.

After flashing a flashlight through the curtain, he enters from a door in his drop and offers a song telling the audience that he is a thief and, contrary to the rule of thieves, announces that he will steal their laughs, applause and hearts. The last seems to be putting it a bit strong.

He also announces that he won't steal bits from other acts and, at the same time, does a few imitations. A medley of opera and jazz is put in the tune of the announcement.

A "wop" number, a published number, one comedy bit, "Cuckoo," in which he does a little of burlesque, and a closing bit about the thief completes the offering.

Faulk has a fairly good single in his present act, which can be improved upon in spots. But the writer's candid opinion is that this single is not to be compared with the Kipling recital which he formerly used. The other was a classic. This offering does not give him as good an opportunity to display his voice as he did in the other. But it will do for the three-a-day and the better class homes.

G. J. H.

### PARPETTE

Theatre—*Proctor's 23rd St.*  
Style—*Acrobatic*.  
Time—*Ten minutes*.  
Setting—*Full stage*.

Parpette has an act which may be classed as a genuine acrobatic novelty. He impersonates a woman on a wire and then does some work on a pair of flying rings. He then does a few cleverly executed feats and when, at the finish, he reveals the fact that he is a man, it comes in the nature of a surprise. Acts in which men impersonate women dancers and singers are not very rare, but the impersonation of a woman acrobat is something new.

The offering is a good one and will make a most satisfactory opening on the better small time if not on some of the big time.

I. S.

### SIMPSON AND MOORE

Theatre—*Proctor's 58th St.*  
Style—*Talking and Singing*.  
Time—*Fourteen Minutes*.  
Setting—*In two*.

Simpson and Moore, man and woman, have a song and talk act that should enable them to play all of the better small time. The turn includes some cross-fire dialogue which contains several clever bits and a few good vocal selections. The performers do well with the material and the act should find work without much trouble. At this house they scored a good-sized hit and should be able to do so at other houses on the three-a-day, and perhaps, at some of the two-a-day.

They started with some cross-fire patter which included several good gags and the man followed with a "Blues" song, announced as an impression of a Southern darkey. The girl followed with a ballad, after which came more dialogue, with the man getting the better of the conversation. They conclude with a current song.

I. S.

## FOREIGN NEWS

## NEW AGENTS MUST ADVERTISE BEFORE OPENING FOR BUSINESS

London Council Rules They Must Put Ad in Newspapers for Two Weeks Before License Will Be Granted—  
Gives Chance for Protest.

LONDON, Eng., Aug. 31.—A ruling adopted by the London County Council, in session last week, has made it imperative for people contemplating going into the agency business, with the intention of employing theatrical or cinema artists, to advertise their purpose in at least two of the leading daily newspapers.

This ruling is the outcome of repeated frauds by fake agencies which have been springing up and disappearing as quickly, without regular license and with no responsible backing. The result has been that many performers who trusted these agencies have been fleeced. By this new method, performers are given a chance to state their objections, if they have any, against the would-be agent.

The prescribed form of advertisement is as follows: "Employment Agency Licence.—I, (a) \_\_\_\_\_, intend to apply to the London County Council for

a licence to carry on an Employment Agency for (b) \_\_\_\_\_ at No. \_\_\_\_\_ such agency to be known as (c) \_\_\_\_\_. All objections (and the grounds therefor) must be submitted in writing to the Clerk of the Council, County Hall, Spring Gardens, S.W.1, within 14 days from the date of publication of this advertisement. Note: (a) Insert real name; (b) insert 'theatrical and variety artistes' or 'cinema artistes'; (c) insert title of agency."

Another ruling passed by the County Council provides that an agent going into business after the first of the year 1906, be required to pay a license fee, of \$10.50—and if he runs that agency for five years, he shall only have to pay \$7.50 for a license fee. Charges for yearly renewals shall be in all cases \$5.25. After the expiration of the five-year term, the agent shall apply for a new license.

## RITA GOULD DANCES FOR KING

LONDON, Aug. 29.—Rita Gould, who came overseas to entertain the American Expeditionary Forces last Fall, received a royal command in London, last week, to appear and give a performance before the King and Queen of England.

The command was the result of Miss Gould's having entertained the Prince of Wales at Coblenz last Christmas. Miss Gould, at that time, appeared at an entertainment given in honor of the Prince by Lieut. Gen. Liggett and, after the performance, was congratulated by His Royal Highness who, at the same time, requested her to dance with him that evening at the ball given in his honor. At the time, the Prince gave Miss Gould an autographed photo of himself and told her that when she came to England he would be pleased to have her appear and entertain his parents.

## SURREY TO BE CIRCUS AGAIN

LONDON, Eng., Aug. 31.—That everything returns to whence it came, has been again proven by the fact that the Surrey Theatre is to become a circus again, this season. The theatre, one of the oldest in England, was built in 1782, by Charles Dibdin, and opened as the Royal Circus. After the house had been running for a while the Magistrates ordered it closed, because it violated the license under which it operated. It burned down in 1803 and was rebuilt the following year, being rechristened "The Surrey."

Since then it has housed Shakespearean drama, variety, tragedy and almost every kind of performance imaginable. And now it is returning to its original purpose, the circus.

## DRINKWATER GETS DEGREE

LONDON, Eng., Aug. 28.—John Drinkwater, author of "Abraham Lincoln," who is a critic and poet, besides being manager of the Birmingham Repertory Theatre, has been given an honorary degree of Master of Arts by the University of Birmingham.

"Abraham Lincoln" will be produced in America by Wm. Harris.

## QUEENIE ROSS MARRIED

LONDON, Eng., Aug. 31.—Queenie Ross, a variety performer, has been married to Albert Berg, a film actor, recently. The bride is a daughter of Nellie Sheldon. The bridegroom is a member of the Egyptian Expeditionary Forces.

## CONNIE EDDIS ARRIVES

LONDON, Eng., Aug. 31.—Connie Eddis, who is to appear with Cyril Maude in "Lord Richard in the Pantry" next month, has arrived from America.

## STOCK AND REPERTOIRE

## GREAT DEMAND FOR THEATRES SUITABLE FOR STOCK PLAYS

Managers Can't Secure Enough Houses to Meet Demands—  
Many Cities Have Doubled in Stock Patronage Since  
End of War—Season Gives Great Promise

There is an unusual demand for suitable locations for stock companies now that the season is under way. Many cities that have, heretofore, supported only the one company, are now demanding two, and, in some cases, three. Proof of this fact is that there are two companies running in Lynn, Mass., both doing excellent business. Two companies are also running to capacity business in Lawrence, Mass.

In New York, in the Bronx, there are two companies running and doing well and there are possibilities of three or four

appearing there. The reason for this is the inability of road shows to go out, owing to the tieup of the producing organizations, and the removal of the restraint imposed by the war.

There are many managers who are trying to get theatres of repute and drawing ability. Evidently, the supply of attainable and suitable houses has been exhausted, or else the owners, anticipating the great demand, have held on to them, hoping that when the proper time arrived, they would secure higher rentals for them.

## LAWRENCE COMPANY OPENS

LAWRENCE, Mass., Aug. 28.—The Colonial Theatre opens Labor Day with stock, presenting "The Little Teacher," to be followed by "Not With My Money." The house is under the Toomey and Denmarra management, with Thomas Whyte house manager and Max Melinoff as treasurer. The company is composed of Frank DuFrane and Elsie Rizer, as leads, supported by Walter S. Weeks, Lillian Stuart, William Phelps, Annie Bradley, Herbert Dobbins, Nellie Peck Saunders and Charles Danforth. The productions will be under the direction of Carroll Daly and Assistant Director Byron Hawkins.

## NEWARK HAS NEW COMPANY

NEWARK, N. J., Aug. 29.—A new stock company, the Orpheum Players, opens August 30, here. George Stroud and Charles D. Pitt are managing the company, which also includes Alfred Cross, leading man; Genevieve Cliff, leading woman; Ainsworth Arnold, second man; Leonard Sumner, Burt Clarke, Dan Davis, Stewart Beebe, stage manager, and Edwin Forbes, business manager; Doris Underwood and Anna Athy. The opening show was "Fair and Warmer," "A Stitch in Time," "The Little Teacher" and "The Naughty Wife" will follow.

## UNION HILL CO. REOPENS

UNION HILL, N. J., Aug. 31.—The Keith Stock Company, at the Hudson Theatre, this city, will re-open its season here tomorrow with "Come Out of the Kitchen." Ernestine Morley and Dudley Ayres will play the leads. The company is under the direction of William Wood. E. H. Curtis will be stage director.

## LEAVE GARRICK PLAYERS

WASHINGTON, D. C., Aug. 23.—Lynne Overman and Eileen Wilson have left the cast of the Garrick Stock company to rehearse with Broadway productions. George P. Marshall, who has been connected with L. M. Bell in the management of the company, has withdrawn.

## PEYTON REOPENS LABOR DAY

TRENTON, N. J., Aug. 31.—The Joe Peyton Players, who have been resting for a week or so, are to re-open their season on Labor Day. The name of the attraction has not been given. Joseph Sweeney joined the company during the lay-off period.

## OLIVER ENTERS CHICAGO

CHICAGO, Ill., Aug. 31.—Otis Oliver is to open his season at the Warrington Theatre, Oak Park, on September 1st. The name of the play has not been given.

## HIS PRESENT WAS A COFFIN

ATLANTIC CITY, Aug. 29.—Lillian Russell was not so very much surprised yesterday when, while standing in the lobby of her hotel, a gray-haired man, who explained that he was D. H. Schuyler, of Philadelphia, announced that he had admired her for years and had a handsome present for her. She was surprised, however, when closer investigation revealed the fact that the present consisted of a gold-trimmed coffin, worth \$27,000. It develops that Schuyler is an undertaker.

## WEISS OWED \$3,000

When Clarence Weiss died on October 11, 1918, he left assets amounting to \$4,586 and liabilities of \$7,586. This fact was revealed in the Surrogate's court last week when application was made asking that the estate be exempted from inheritance taxation. Weiss was thirty-nine years of age when he died and had been the manager of the American Theatrical Exchange at 1476 Broadway for about three months previous to his death.

## BEDFORD ROSTER FILLED

NEW BEDFORD, Mass., Aug. 31.—The following is a roster of players who compose the New Bedford Players, appearing at the New Bedford Theatre, this city. Enid May Jackson, leading woman, Hooper Atchley, Rita Davis, Malcolm Arthur, Edwin Dudley, John Gordon, George McEntee, Herbert DeGuerre, Jeanette Cass and Caryl Goodwin.

## LEWIS CHANGES TOWNS

DALLAS, Tex., Aug. 31.—Gene Lewis, who, with his stock company, has been appearing at the Cycle Park Theatre here, is to close his season the coming week and move his company to Beaumont, Tex., where he will open at the Kyle Theatre September 14th.

## CLEVELAND CO. TO CONTINUE

CLEVELAND, Ohio, Aug. 30.—The season of the Colonial Players, at the Colonial Theatre, this city, has been prolonged indefinitely, due to the uncertainty of road shows coming out this season.

## TAKES YONKERS HOUSE

Carroll and Forbes have taken over the Warburton Theatre, in Yonkers, New York, and will run it as a stock house. They opened on September 1st, with "Daddy Long Legs."

## OPEN IN LANSING, MICH.

LANSING, Mich., Aug. 31.—The Eldridge Players, under the direction of H. E. Eldridge, open their season of stock here tonight with "Brewster's Millions" as the opening attraction.



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**LIFT THE WAR TAX**

Although the tramp of marching feet and the sound of martial music has been growing fainter and fainter until now almost stilled, and although war is now a thing of the past and peace has settled once again on earth, the war tax on theatre tickets still remains and there has been little or no legislative effort to abolish it.

Even in war time, it was debatable whether legislation that levied this sort of a tax upon the amusement world was justified. Surely, the theatre was doing its bit in the war to lighten the burden of sorrow and yet those who were paying great sacrifices both financially and spiritually, were called upon to pay a tax when they wished to enter the Land of Make-Believe for a few moments to momentarily blot out the darker hours.

It was the theatre, with both its stage and screen, that helped keep our public morale on such a high plane. It was the theatre that helped entertain our boys both Over There and in the camps at home. It was always the theatre that was called upon to foster "Loan" drives and to raise money and spirit for the various kinds of war-work.

All this was done by the theatre willingly and cheerfully and theatredom was proud of the big part it played in serving Uncle Sam.

But now that all is over, must the theatre go on bearing a burden? Besides the time and profits that it so graciously gave to its country in an emergency must the theatre now go on to contribute to the support of a peaceful nation with a war-time tax? Is it that Uncle Sam is taking advantage of theatrical good nature? Has not the emergency passed?

The war tax on the admission price to amusements should be lifted. With the present high prices for practically all commodities and with the unprecedented economic and social conditions that have followed in the wake of war, the mind of the people still needs entertainment and amusement to lighten the problems of these trying days and the people should be allowed to seek such pleasure and theatres to give it without the imposing of an antiquated and now unjustified war tax.

**ACTORS AS PRODUCERS**

(From the N. Y. World)

General public interest will be taken in the experiment of the striking actors of producing their own plays. Having dispensed with managers, they have now an exceptional opportunity to show to what extent, if at all, the success of a drama depends on box-office control. With most of the theatres closed, there is plenty of professional talent available for the enterprise, and given that the National Co-operative Theatre is directed in an intelligent spirit of co-operation its chances of success ought to be good. It will produce legitimate plays, musical comedies and vaudeville, and there is an excellent augury in the announcement that the road companies of the organization will "play in halls and tents when necessary."

That smacks agreeably of barn-storming ideals, when the play was the thing and "the throne of Denmark was a chair." Is the public ready to dispense with the gewgaws of the drama for the real art of acting? Bernhardt found it so, and doubtless there will be enough theatres available to obviate the serious necessity of the test. After all, it is the play and the player that catch the popular fancy; managers are but names. They are useful enough when the ghost walks and in underwriting the performance. It is on that qualification that the outcome of the venture most depends.

But certainly the opportunity is there as never before for the profession to break its leading-strings and show that it can be self-sustaining on a purely artistic basis. It has the sympathy of the public, and the one thing for it to worry over is the business ability.

**COHAN PROTESTS TOO MUCH**

(From the N. Y. Times.)

Mere drama of the footlights pales in comparison with the "struggle of opposing wills" put up by the Fidelity actors against the Equity actors. When Mr. George M. Cohan, "tense and white," read to his fellows in Fidelity the terms of their newly framed contract, he shouted, "I don't want to pin any bouquets on myself, but don't let any one tell you that the Actors' Equity is responsible for this. I am responsible for this!"

Like another person of the drama, Mr. Cohan protests too much. His Fidelity contract, which the managers have now approved, guarantees "time for overtime"—the managers' recent refusal of which was the direct cause of the Equity strike. With regard to the second great bone of contention, pay for rehearsals, the Fidelity contract is in all respects more liberal than the Equity demands, and in several other points it makes definite advances in liberality. Both Mr. Cohan and her Majesty of Denmark might well have practiced the self-analysis of a certain little girl who was told that it was the devil in her who caused her to mimic her friends and stick out her tongue at them. She admitted that the faces she made may have been inspired; but she insisted that putting out her tongue was her own idea. The Fidelity contract is the proposed Equity contract with an added gesture. Except for the loyal fight which the Equity Association has made, such a contract would not now be exalted before the world, but would be as remote as the Greek kalends.

In one respect, the conduct of the Equity Association may be open to question—the fact that it called out actors playing under its own contracts without the two weeks' notice. Prominent lawyers have declared that legally the action can be defended; but the fact that they persistently reserve the ground of their defense indicates that at best it is technical and can be made good only by litigation. The point is important because it is the sole remaining ground on which the Managers' Association has any excuse for refusing to deal with the strikers as an association. The new Fidelity contract, in spite of Mr. Cohan's protests, is an obvious admission that there has been wrong on one side. If the strikers would also abandon a position which is false, or at best technical, nothing would be left but a dance with all hands round and "curtain" on a happy ending.

**TWENTY-FIVE YEARS AGO**

Mollie Thompson sailed for Europe. Wm. J. Scanlon was adjudged insane. Eleanor Mayo was with the "Princess Bonnie Co."

Walker Whiteside was under the direction of W. J. Winterburn.

"The Little Lost Child" was published by Jos. W. Stern and Company at 304 East 14th street, New York.

The Reilly and Woods Show included The Savans, Perry and Ten Brooke, Lily Laurel and Maude Harvey, Lottie Lonsdale, Iler, Burke and Randall, Pat Reilly, John West, Eva Armstrong and Joe Allen.

Weber and Fields' Own Company included Maggie Cline, Le Clair and Leslie, James J. Hoey, Annie Hart, Nelson and Levani, Castellat and Hall, and John E. Drew. William P. Fay was business manager.

**Answers to Queries**

S. J.—Fritzi Scheff has appeared in opera.

D. V.—Ysaye is still alive. He is of Belgian nationality.

C. B. V.—Consult Henry Chesterfield. He can tell you.

W. H. N.—The Lights Club has a club house at Freeport, Long Island.

S. X. M.—Mary Fuller was one of the first motion picture stars to become famous. At one time she was more popular than Mary Pickford. She has retired since then.

**RIALTO RATTLES!****THEIR VALUE**

Phil Bush, when asked the value of a certain act the other day, replied, "Their scenery is worth \$100."

**STANDING HEADLINES**

"Two more theatres closed by actors' strike."

"Injunctions issued against striking actors."

**HARPING ON HARPS**

Bill Casey says that DeValera is a harpist. We asked him why. Said Bill, said he, "Because he's been stringing the Harps."

**WAR IS—WHAT IT IS**

George King went to see a certain soldier singing act the other night. We asked him what he thought of it and he replied "Sherman was right."

**DEFINED**

Son—"Father, what is a leading woman?"

Father—"Your mother, my dear—she's leading me a h— of a life."

**THEATRICAL PUZZLES**

Why is it that, since the actors strike, in which the chorus girls were called out, the number of army and naval officers along Broadway have diminished so rapidly. Boy, page Sherlock Holmes.

**FAMOUS CONVICTIONS**

Hamby's—for murder.

Mountford's—that he could win the strike of the White Rats.

Frank Wilson—that the Equity will win.

George Cohan's—That everybody in the show world is his enemy, except the managers.

**ARTHUR SOLVES THE PROBLEM**

Arthur Lyons, the Putnam Building agent, comes to the front with an explanation of the actors' strike. "When some of those fellows saw that the prices of vegetables were going to be forced down by the government, they became scared and decided to take a rest," says he.

**PUTNAM BUILDING MYSTERIES**

Where has Allen Spencer Tenney been for the last week?

Why has Bob Baker been wearing his favorite grin for ten days straight?

Whom does Phil Bush know that has a private stock?

Where did Al Leichter buy those long black cigars he smokes?

**NOTES OF THE OFF SEASON**

Abe Feinberg wears a cap.

Joe Michaels is seen without a cigar in his mouth.

Arthur Lyons seen with his hair combed differently.

Phil Bush discovers a new hair tonic.

Joe Michaels buys a box of Pittsburg stogies.

Al Leichter tips the barber ten cents.

Harvey Green buys his own cigar.

**HOW COME—HEH?**

Who's been giving Al Leichter those "Pickups." We can smell them all over the building. Phil Bush is smoking them too. Must be a conspiracy to keep reporters away.

**HE LIKES HIM**

To prove his popularity, Houdini tells this one. "I was walking along Broadway, absent-mindedly thinking of some new escape stunts when I heard some one say, 'That guy Houdini's good,' and before I knew it, I had walked up to the box office, bought a ticket, and was watching myself on the screen."

**BUT HE NEVER SHOWED UP**

We understand that a certain legitimate producer was considering a moving picture venture and a friend suggested to him that Edgar Allan Poe's "The Raven" could be worked into a good photoplay. "Thanks for the suggestion," said the producer. "Just send that fellow Poe around and let me talk it over with him."

**OUR OWN PARODIES**

Over here—over here. Hear them cheer—Hear them cheer. Over here. Now the war is over, and we're in clover. No martial music greets the ear. But you can hike, cause there's a strike. And the cars don't run o'er here. And what's worse, stars won't rehearse, And Broadway's dark till the strike is over over here.

**BLAME NATURE**

When the flowers bloom in poetry, blame nature.

When two lovers love beneath a tree, blame nature.

When you see a maid whose face you like, blame nature.

But when actors and actresses and chorus girls strike—Use your own judgment.

**CIGAR SMOKES**

The poets have dreamed many dreams in their days, Of bettering the world in various ways, And I had a dream, I dreamt, my dear friend,

That I'd brought the actors strike to an end.

I saw the world its smiles on me beaming, Then awoke to find that I'd only been dreaming.

**WORDS DEFINED BY NOTED MEN**

Manager of an act—by Bert La Mont. "The guy who disappears with the dough the act earned."

Small time act—by Bob Baker and, if booked by him, "Best kind of act in the world."

Booking Agent—by actor who is laying off, "Crook, burglar, robber, thief and bonehead."

Bolsheviki and Anarchists—by managers, "Actors Equity Association."

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*There's A Lot Of Blue Eyed Marys Down In Maryland*

Words by  
JACK YELLEN  
& MILTON AGER

**Moderato**

Music by  
GEO. W. MEYER

Mar-y land, Mar-y land, You've made chick-en fa-mous ev-ry-where,  
Mar-y land, Mar-y land, It's no won-der they've got such blue eyes,  
Mar-y land, Mar-y land, I'm not kick-in' but I must de-clare  
Mar-y land, Mar-y land, They're raised un-der Hea-ven's blu-est skies  
You've got oth-er chick-en too,-  
Sun-beams find a rest-ing place-  
They're the sweet-est  
Ev-ry one's a kind, prize  
CHORUS  
There's a lot of blueeyed Marys down in Mar-y land  
sweet-er brand  
If you wan-na blue eyed bride just take a ride to Mar-y land They've got just  
what you need yes in-deed  
Ev-ry one comes qua-ran-teeed  
If you want the best what am  
in a wed-ding gown  
Be some Mar-y's lit-tle lamb fol-low her a-round  
mar-y one you'll set-tle down in Fair-y land  
down in Mar-y land  
There's a  
(You un-derstand)

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**By the  
writers of  
"Peaches  
down in  
Georgia".**

# BURLESQUE

## CENSORS ORDER CHANGES IN SHOWS

### MAKE THEIR FIRST TRIP

The Censor Committee of the American Burlesque Circuit took a trip around to see a few of the shows playing near New York last week and have ordered some changes in shows that must be made within the next few weeks.

They caught the "Midnight Maidens" in Toronto, and have ordered the following changes: Entire new scenery for the first act; the scenery in the second act has to be repainted or touched up a bit; three new sets of costumes and a change of two of the principals. Jules Hurtig has promised to make the changes at once.

The "Social Follies," which was seen at the Gayety, Brooklyn, according to the Committee, is using all old equipment. Max Spiegel has been ordered to equip the show with new scenery and new costumes.

Sim Williams has been notified to add to his "Girls From Joyland," a good lively soubrette who can put over fast numbers. He is to make two other changes in the cast, also.

The "Sliding" Billy Watson Show was seen at the Academy, Buffalo. They report that the show is one of the best seen. It is fast, clean, has plenty of comedy, good set of principals, pretty costumes and scenery.

Chas. Baker's "Tempters" will have to change three principals.

Peck and Jennings, "Jazz Babies," will have several changes.

The business, according to reports from the circuit of the opening week, shows a big increase over the opening week of last season.

The Censor Committee this season is composed of George Peck, William Jennings, I. H. Herk, Sam Levey and Charles Baker.

### NEWARK HOUSE OPENS WELL

NEWARK, N. J., Aug. 30.—The Gayety Theatre, playing American Burlesque attractions for the first time, has just finished its second week, and the business averaged over \$4,000 each week. Dixon's "Big Review" opened the house and "Girls, Girls, Girls" was this week's attraction.

### CLOSES WITH HASTINGS SHOW

CAMDEN, N. J., Aug. 30.—Malcomb, the juggler, closed with Harry Hastings' "Razzle Dazzle of 1919" here tonight. Burly Halperin, an eccentric comedian, has joined. He was transferred from Hastings' Kewpie Dolls.

### ROBINSON SHOW OPENS

WORCESTER, Mass., Aug. 28.—Charlie Robinson's "Parisian Flirts" opened here Monday. Although the opening week, the show looks like a winner for Robinson this season.

### HAD \$6,000 WEEK

CLEVELAND, O., Sept. 1.—The "All Jazz Revue" put over a big sale at the Empire last week. They played over \$6,000. The show was liked.

### LEEWOOD TO CLOSE

Larry Leewood will close with the Lew Kelly Show at the Empire, Newark, Saturday night. He will be replaced by Billy Lang, who will also do black face.

### DON CLARK

Don Clark, whose picture is on the cover of this week's issue of the Clipper, has just added another success to his long list in Peck and Jennings' "Jazz Babies," which opened at the Olympic last week. He is one of the best producers in burlesque for he not alone produced the entire book, which he had also written, but staged all the numbers, as well. He is also working in the show, doing his well known light comedy work.

Clark, previous to this season, was with I. M. Weingarten's Star and Garter Show on the Columbia Circuit for five years. He produced a new show each season for Weingarten, as well as staging the numbers. He has written a number of vaudeville acts which are now working.

### CLUB BUYS OUT HOUSE

Philadelphia, Pa., Sept. 1.—The Hawthorne Club, a political organization of this city, has bought out the house for September 11 at the Bijou, when it will give a theatre party to Frank Metzger, manager of the house, and Jimmy Kenny, manager of the "Girls, Girls, Girls" company, the attraction that week. The Bijou is playing American Circuit attractions this season.

Manager Metzger, who opened the house several weeks ago, has redecorated it.

### ALI LEFT \$5,000

Joseph Ali, musical director of Hurtig and Seamon's Theatre, who died on Aug. 16, left an estate "not exceeding \$4,000 in personal property and not exceeding \$1,000 in realty," according to the application for papers of administration filed by his widow, Mary E. Ali. The papers were granted to her last week by Surrogate Coahalan.

### MAKES GOOD AS SOUBRETTE

Pauline Harer is now the ingenue soubrette of Drew and Campbell's "Liberty Girls." She jumped into the part during rehearsals when the soubrette who had been engaged failed to appear.

### KAHN'S CAST CHANGES

Roy Sears and Jack Gibson opened at Kahn's Union Square Monday. Sylvia Edwards closed Saturday after one week at the house.

### LEAVE "MIDNIGHT MAIDENS"

Bert Bernhard and Vi Perry have closed with the "Midnight Maidens." Hughy Shubert has taken over the show as musical director for the time being.

### LEWIS JOINS "MIDNIGHT MAIDENS"

Sam Lewis has been booked by Ike Weber with the "Midnight Maidens." He left for Toronto last week to join the show.

### GOES INTO SPIEGEL SHOW

Bon Rubin, who was with the "Cheer Up America" show last season is doing the principal comedy with Max Spiegel's "Social Follies" this season.

### COYNE'S SHOW READY TO OPEN

Tom Coyne's "French Babies" open at the Garden Theatre, Buffalo, Monday. This is the first show to open on the National Burlesque Circuit.

### HAHN IN VAUDEVILLE ACT

Dick Hahn, last season with Barney Gerard's Americans, is now in a big girl act called "Cairo," playing the Keith time.

### FORM NEW BLACKFACE ACT

Nevins, of Nevins and Irwood, and Mack, of Mack and Antony, have joined to do a new double blackface comedy act.

## ROW IN CLUB OVER LEASE RENEWAL

### NEW OFFICERS INSTALLED

Following a disagreement, a special meeting of the Burlesque Club was held last week, at which the officers of the organization were asked to resign, and a new set of temporary officers immediately installed.

The trouble arose when it was discovered that the officers in power had made no move to renew the lease on the club-rooms, due to expire soon, and that they had planned to put the furnishings of the club in storage. It was found that the treasury of the club was well filled and many of the members thought that something should have been said to them about the expiration of the lease before plans were made to store the furnishings, which would close the club.

A resolution was, accordingly, introduced, properly seconded and voted upon, requesting the resignations of all three officers immediately, and a committee of four was chosen from the members present to see that the request was complied with. It consisted of Lou Sidman, Lou Real, Phil Dalton and Meyer Harris.

Upon the committee's request, Sam Dody and Al Singer then handed in their resignations, formally written, and H. C. Jacobs, president, offered his verbally. The meeting was then adjourned until a later date.

When the latter meeting was called and new business was in order, it was moved and properly seconded that temporary officers be elected and installed, and the following were put in: Will Roehm, president; Lou Sidman, secretary, and Dr. Suss, treasurer. It was also decided that open meetings were to be held hereafter on every Friday night and that the officers were to meet on the first and third Fridays in each month. Also, members are to hold social meetings once a month during the Winter season, to which they will be allowed to bring their friends as guests of the organization. The lease on the club is to be renewed at once.

Among those who attended the meeting were: I. H. Herk, Sam Levey, Charles Baker, George Chenet, Lou Sidman, Phil Dalton, Rube Bernstein, Sam Schoninger, Dan Goodman, Brad Sutton, Meyer Harris, Wash Martin, Lou Lessor, Lou Mario, Lou Reals, Dick Zeissler, Dave Leavett and Frank Leavett.

### FAGAN BENEFIT NETS \$4,000

More than \$4,000 was realized at the testimonial for Barney Fagan, old time minstrel and song writer, given at the Manhattan Opera House last Sunday evening. The fact that \$4,000 was realized is quite a feat, considering that many whose names were on the programme failed to live up to their promises and did not put in an appearance. The house was far from full. Tavie Belge, Savoy and Brennan, Will Oakland, Stella Mayhew and Keith's Boys' Band appeared as well as Eddie Foy and his family, Frisco, Harry Cooper and Flora Starr, whose names were not upon the programme.

### UNIVERSAL GETS FRISCO HOUSE

SAN FRANCISCO, Cal., Aug. 31.—The Alhambra, redecorated, renovated and renamed "The Frolic," has been opened as a straight run picture theatre showing first run Universal films.

## UNION SQ. SHOW GETTING BACK TO ITS OLD-TIME SPEED

Kahn's Union Square was crowded to the doors Monday afternoon when the overture was played. There are several new members in the cast this week.

The show is in two parts called "Adolph and Rudolph" and "Out West." The comedy is taken care of by Frank Mackey and Lew Lederer, who are a couple of bell hops in the first act and create no end of amusement.

Brad Sutton takes care of several characters. He opens as a Frenchman, portraying the part exceptionally well, for he makes up for the part as it should be. He also does a good "dope," works straight and offers a good Western character.

Jack Gibson is the new "straight." He has a good singing voice and makes a neat appearance. He also did an Englishman and an old Union soldier.

Roy Sears is another new member of the company. He is a juvenile, and for his first performance he did well.

Miss Lorraine, who left here early in May, returned this week. There is hardly any change in her appearance other than she has gained a little weight. Her rest has done her a lot of good, as she looks bright and worked with all her old time snap. Miss Lorraine is a good "straight" woman who can read lines and put them over for the proper effect. Her costumes are very attractive and her numbers went nicely.

Norma Bell is another new woman. She opened last week. She is the prima donna and her voice was in good form Monday afternoon, when her numbers were well received. She delivered her lines well and worked fine in all the scenes in which she appeared. Her costume pleased and she still retains her pretty figure.

Little Gracie Howard, full of life and action, which bubbles over in all her work, stood out as a soubrette. She is one of those little girls who is valuable to a company, as she not alone can put over a number, but can read lines and is never lost in a scene. Her work, when we caught the show, was of the usual standard she always offers, and the patrons at this house liked it. Her dresses are very pretty this week, also.

The "room" bit was nicely carried out early in the show by Lederer and Miss Bell, who worked the scene up to a good point.

Lederer and Sutton put over the "dope" bit for the proper laughs. Sutton did the "dope" with Lederer "feeding" him.

The "whiskey candy" bit was nicely put over by Mackey, Sears and Miss Lorraine. The latter worked better in this scene than any woman we have yet seen, and the bit is not very new. Her portrayal of one intoxicated woman is excellent. Mackey worked the bit up well from a comedy standpoint.

A dandy duet was offered by Gibson and Miss Howard singing "I'll Make You Glad." They took several encores.

The "screen" bit, with Miss Howard in back of the screen, was put over well by Mackey, Lederer, Gibson and Sutton.

The "necklace" bit was put over nicely with Lederer, Mackey, Gibson and Miss Bell. In fact, this bit went over much better than we have seen it done in a long time. There were several extra laughs in it, also.

Miss Lorraine's Scotch number was a success and took several encores. It was well staged.

Another "candy" bit that went well was offered later. But another bit would have been better on account of a candy bit being offered earlier in the performance. We know the "punch" is the "rip" of the trousers, but it's a candy bit just the same. It went over nicely, however. Mackey, Lederer, Sears and Miss Howard appeared in it.

The Western scene was carried out very nicely. The interior of a music hall in a small Western town furnishes the setting. There is a small stage where several of the chorus girls do specialties. Babe Quinn and Dolly Van do a sister act while Miss Wellington offers a dance as Fatina.

Gibson and Miss Howard do a corking good Texas Tommy dance that is both fast and pretty.

The scene between Miss Lorraine as Prairie Nell and Sutton as Bill Bang, the bad man, was well acted. Both are good performers and the audience was treated to a bit of acting here that was a little out of the ordinary for a burlesque house. This scene could easily have been spoiled by being overdone.

Gara Zora offered the same dance as last week and repeated her success.

Dolly Fields staged some real good numbers that were a relief to look at. They were a novelty and very pleasing. The girls looked pretty.

### DESMOND PLAYERS OPEN

PHILADELPHIA, Sept. 1.—Mac Desmond Players, under the direction of Frank Fielder and managed by Sam C. Miller, opened the season at Zimmerman's New Orpheum here today, giving two performances. The play offered was "Polly with a Past."

Burlesque News continued on Page 27

# HARRY VON TILZER'S

Sensational Overnight Song Hit. A Wonderful Comedy Lyric by Andrew B. Sterling

# WHOA, JANUARY

(YOU'RE GOING TO BE WORSE THAN JULY)

## WHOA JANUARY

Words by  
ANDREW B. STERLING

(You're Going To Be Worse Than July)

Music by  
HARRY VON TILZER

Tempo di Marcia

The first of Ju-ly they said wed go dry And  
Last night in a dream how real it did seem A  
ev-ry one thought there'd be noth-ing to buy But you got yours and I got mine And  
rasp-ber-ry sod a all smothered with cream Said peek-a-boo I'll get you soon The  
ev-ry one was hap-py we were feel-ing fine But soon we'll be through then  
time is com-ing when you'll have to use a spoon They filled you I hear with  
won't we feel blue No more we'll hear that "have an oth-er" sound Can you pic-ture me  
two per-cent beer But soon you'll be an ice cream sod-a hound There's drinks we can pick  
say-ing "Gim-me some tea" When Mis-ter Jan-u-a-ry comes 'round  
but not one with a kick When Mis-ter Jan-u-a-ry comes 'round

Whoa Jan-u-a-ry, oh Jan-u-a-ry I hate to see you come 'round  
Whoa Jan-u-a-ry, oh Jan-u-a-ry I hate to see you come 'round  
Ju-ly was might-y tough but we could get e-nough And if we knew the  
Ju-ly you made us think we could-n't get a drink But when we want-ed  
bar-man we could get the reg-lar stuff But oh Jan-u-a-ry, whoa Jan-u-a-ry  
some-thing all we had to do was wink But oh Jan-u-a-ry, whoa Jan-u-a-ry  
I'm so sad I want to cry You're the month that's going to make my life a wreck  
So long good old rock and rye Mis-ter Be-vo never made a hit with me  
I know I will turn in-to a hors-es neck Whoa Jan-u-a-ry when you go dry  
Cause it has-n't got the right au-thor-i-ty Whoa Jan-u-a-ry when you go dry  
You're going to be worse than Ju-ly  
You're going to be worse than Ju-ly

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body  
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Choruses.

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BOSTON-220 TREMONT ST.  
BILLY HARRISON, Prof. Mgr.

PHILADELPHIA-KEITH THEATRE BLDG.,  
Suite 705-HARRY LINK, Prof. Mgr.

# MELODY LANE

## LEO FEIST STARTS A GREAT AD. CAMPAIGN

**\$250,000 to Be Spent During the Next Three Months in the Big National Magazines**

Commencing with next week's issue of *The Saturday Evening Post*, which will carry a full page advertisement, the Feist house will fire the first gun in a campaign of nationwide song popularization which will dwarf into insignificance anything ever attempted in the world of music publishing.

To carry this campaign to its completion, which will be the end of November, an appropriation of \$250,000 has been made, and this great sum represents full page displays in the following national magazines: *The Ladies' Home Journal*, *American Magazine*, *McCall's Magazine*, *Cosmopolitan Magazine*, *Everybody's Magazine*, *Good Housekeeping*, *Metropolitan Magazine*, *Vogue*, *Hearst's, McClure's*, *The Delineator*, *Theatre Magazine*, *Woman's Home Companion*, *Pictorial Review* and *The Red Book*. In addition to this a large amount of special advertising in trade and other channels will be placed.

With the exception of *The Saturday Evening Post* Ad, which features four of the current Feist popular songs, the big magazine campaign is to be devoted to but four numbers. Each advertisement is to be a full page, and the four songs advertised are "The Vamp," "My Baby's Arms," "Sand Dunes," and "Lullaby Blues."

Sixty-four million readers will read of the songs in the widely circulated magazines, and the popularity they will receive in the homes, the retail trade, and in the singing profession is bound to be enormous.

This great advertising campaign, which but a few years ago would be looked upon as the height of folly, is now regarded as but a big and far sighted business venture of a big house, one more indication that the music publishing business is going ahead by leaps and bounds and fast taking a prominent place among the country's leading industries.

## SOCIETY GETS NEW MEMBERS

The American Society of Composers, Authors, and Publishers, during the past week added the following to its membership list: Cliff Hess, Uda Wardrop, Sidney Mitchell, Joseph Santley, Milton Ager, and Joe Rosey. The society during the past year has made remarkable financial strides, and now has to its credit in its banks a cash balance of over \$93,000.

## \$5 PRIZE WON BY DOERR

Eddie Doerr is the proud possessor of a five dollar gold piece won at a song contest held last week at Rockaway Beach. He sang "Carolina Sunshine," and the judge in awarding the prize said that he didn't think much of the singing, but there was no doubt that the audience believed the song the finest number they had ever heard.

## BERT GRANT SUED FOR DIVORCE

CHICAGO, Ill., Aug. 30.—Bert Grant, the song writer, has been sued for divorce by Ethel Grant, who charges him with having broken his marital vows. The suit was filed in the Superior Court of Cook County. The couple was married on March 13, 1917, and lived together until June of last year.

## KATHRYN JOYCE OUT OF FEISTS

Kathryn Joyce, who for the past three years has been connected with the band and orchestra department of Leo Feist, Inc., severed her connection with the house last week. After a week's vacation she will assume the management of the McCarthy & Fisher band and orchestra department.

## WHO OWNS "THREE CAVALIERS"?

With the signing of the peace treaty and the resumption of business relations between this country and Germany and her allies, a number of foreign musical comedy and light opera productions will doubtless be made when the theatrical season once gets under way.

One of these pieces, of which great things are expected is "The Three Cavaliers," by Dr. Wulner and A. Berte. The piece was originally produced in Vienna, where it scored a big success, and was owned and published by the Viennese firm of Eiben, Schutz & Berte. Louis Berte, a son of A. Berte, has been in America for several years, and during the greater part of the time has made his headquarters at the offices of Leo Feist, Inc.

During the war period there naturally were no American productions of Viennese plays, although publishing and producing contracts for many were held.

One of the pieces scheduled for presentation is the "Three Cavaliers," and as news regarding it was circulated, the discovery that there were several claimants to the American rights was made. Jerome H. Remick & Co. claim the American publishing rights, and state that they purchased them from Louis Berte, who represented the Viennese firm, paying a substantial advance. M. Witmark & Sons also claim the publishing and producing rights as well, and also state that they purchased them from Berte.

At the Leo Feist offices, where Berte formerly was located, it was stated that he was no longer in any way connected with the establishment, and when the subject of the "Cavaliers" was mentioned it was said that the Feist house also laid claim to the publishing rights of the piece by virtue of an arrangement with Berte. In the meantime the various claimants are looking to Berte for an explanation.

## WHAT IS A SUGGESTIVE SONG?

A Detroit amusement censor, who recently sent out a notice to actors, giving them instructions regarding their performances in the theatres wrote, among other things, "Don't sing a suggestive song!" Vaudeville actors state that there exists no reason for that portion of the notice as no suggestive songs are being sung, song writers to a man deny ever having written such a number, and who can find a publisher that issued one?

## BELLE FROMME ON KEITH TIME

Belle Fromme, the soprano, has received a route over the B. F. Keith time. She will sing a number of songs of the semi-high class type in addition to a popular ballad. For her popular number she has selected the Meyer Cohen song, "Mother's Rosary of Love."

## JOE COOPER SIGNS CONTRACT

Joe Cooper has signed a contract, by the terms of which he will write exclusively for the firm of Gilbert & Friedland for a term of years. His first song, which is to be released within the next few days, is called "Dixie Lee."

## LITTLE PLACES NEW SONG

Geo. Little, writer of "Hawaiian Butterfly" has placed a new number with the Jack Mills house. It is called "I'm a Dreamer That's Chasing Bubbles."

## SONGWRITERS ON KEITH TIME

Frisch and Grossman, writers of several successful popular songs are to appear on the Keith time, beginning September 1.

## PHIL. MOORE WITH JACK MILLS

Phil. Moore has joined the sales staff of the Jack Mills, Inc., music house.

## BOB RUSSAK WITH MEYER COHEN

Bob Russak is making a road trip for the Meyer Cohen Music Co.

## PUBLISHERS LOOK FOR GREAT SONG YEAR

**Opening of Session Proves That Optimistic Predictions of Music Men Are to Come True.**

The opening of the theatrical season, delayed by the actors' strike in the legitimate houses, but well started in the vaudeville theatres where the big percentage of popular song hits are made, is showing that the seemingly exaggerated predictions of music publishers regarding the fall's music business were modest indeed.

Never in the history of the popular music publishing business has there been such a boom in early September. Practically every publishing house is rushed with orders, and the big houses are so swamped with business that it has become not a matter of selling music but the getting it printed that is the obstacle.

Price has become a secondary consideration, and the number of copies of a success which are selling at present is fully as great for the high priced numbers as those which go at the cheap rate.

The million copy song hit which the publisher of two decades ago only dreamed about is common to-day, and during the past year the three million copy distribution has been passed. Publishers in close touch with business conditions are freely predicting that before the next twelve months have rolled around the five million song hit will be issued.

## HICKMAN'S BAND AT BILTMORE

Art Hickman, the San Francisco composer, writer of "Tears," "Rose Room Fox Trot," "You and I," and other successful numbers in the Sherman, Clay & Co. catalogue, and conductor of the famous Hickman Jazz band, which has been a feature at the Hotel St. Francis, San Francisco, is in New York.

Hickman and his band have been engaged to make a number of phonograph records for the Columbia Phonograph Co. and also are appearing nightly at the Hotel Biltmore.

## BIG MUSIC CO. FORMED

The International Music Company, of Indianapolis, Ind., is the latest addition to the ranks of music publishing companies. The new corporation is to be a strong one financially, planning an incorporation with \$500,000 capital. The new company intends to publish song and instrumental compositions in addition to a monthly musical magazine to be called the Popular Song Monthly. Frank Smith, an Indianapolis song writer, is one of the officers of the new company.

## NEW COMEDY SONG SCORES

Harry Von Tilzer's new comedy song, "Whom January (You're Going To Be Worse Than July)" is being featured by some of vaudeville's best comedians, and each one using it is scoring a decided hit with the clever combination of bright comedy lyric and catchy melody. Lew Dockstader, one of the first to use it, is compelled to respond to numerous encores every time he uses it.

## COLUMBIA STRIKE SETTLED

The strike of the Columbia Graphophone employees at the company's big plant in Bridgeport is over and the men returned to work this week. The record making department has been closed for several weeks, which has held up the making of a large number of song reproductions from which music publishers had expected big royalty returns.

## FEIST OPENS TORONTO OFFICE

Leo Feist, Inc., has opened a branch office at No. 193 Yonge Street, Toronto, Canada. Gordon B. Thompson is manager.

## SINGERS WANT SHOW SONG HITS

The strike of the actors which has closed practically every legitimate house in New York, as well as seriously affecting theatres in Chicago, Boston and Washington, is putting the publishers of the music of the musical comedies and light operas in an embarrassing position.

In all of the successful shows there are a number of songs which have scored big hits and vaudeville performers have been looking forward to the time of their release. Now that the shows have closed with the reopening date indefinite publishers are being besieged for permission to use the numbers in the two-a-day houses. Singers and a few producers of vaudeville acts insist that the closing of the shows gives the release right. Publishers on the other hand, are firm that the singing rights which were transferred to a production belong solely to the manager until such time as his production permanently closes or he gives the release right. In the meantime a number of singers are rehearsing some of the hits of the big shows and intend to try to sing them in vaudeville or cabarets.

## PUBLISHED BY WITMARKS

"Bubble Land," the feature song of the new vaudeville act "Bubbles," staged by the A. & A. Producing Company, is a dainty song attraction, as its title suggests. The vaudeville act described as a dream fantasy, is an ambitious production comprising five scenes, and employs the services of three clever people.

Carle Sebastian sings the song "Bubble Land" and renders it with fine effect. The act scored a decided hit in Baltimore, where it played at the Maryland Theatre recently, and it will be seen in the Keith houses.

M. Witmark & Sons publish the number.

## HAMP A HIT IN NEW ACT

Charles W. Hamp, late of the U. S. Army, is scoring a decided hit with "Janet of France," a new vaudeville act. Hamp's bit in the offering consists of some excellent piano work and good singing. His featured number is the new Stern song, "I Found the Sweetest Rose That Grows in Dixieland," a song that is far enough out of the ordinary to be called a unique "Dixie" number.

## STERN HAS NEW IRISH SONG

One of the big applause getters in the current list of songs is "Let's Help The Irish Now," a timely, tuneful number that has been described as an Irish song with a purpose. In that respect it differs from the usual run of Irish numbers. Frank Mullane was among the first to sing it and since he has been using it many acts are putting it on.

## VON TILZER WRITES SHOW

Harry Von Tilzer has completed the score of a new musical comedy which is scheduled for a production in New York this fall. The strike of the actors has delayed the plans, but it is hoped to get the piece on before the holidays.

## OLMAN ON WESTERN TRIP

Abe Olman, the composer, who has been in New York for the past two weeks left on Monday for a western business trip in the interests of the Forster Co., of Chicago.

## GLASON SINGS MILLS' SONG

Billy Glason, who is booked solid for the next thirty weeks, is singing the new Jack Mills comedy song, "I Don't Want A Doctor."

## NEW MEDURE SONG READY

"I Want Somebody To Love Me," a new ballad, has been released by the Peter Medure Music House of Hibbing, Minn.

'TWILL CHARM YOUR HEART

# I KNOW WHAT IT MEANS

By KENDIS, BROCKMAN and VINCENT

(I'M LONESOME, SO ONE

Another "Hawaiian Butterfly," Melody  
By the Same Composer.

## J E R R Y

A Bit of Love, a Bit of Shamrock and Ireland

Words by DANNIE O'NEIL

Music by BILLY BASKETTE

The lure of mysterious China, blended with live American pep

## CHONG

(HE CAME FROM HONG KONG)

By HAROLD WEEKS

The new song they're dancing and singing and humming  
and whistling everywhere

A SENSATIO TH

TE

## VAN

(VAMP A LITTLE)

By BYRON GAY, Composer of

Get it before it gets

GO TO IT BOYS TH

# I USED TO CALL

No Turkish bath required before using.

BOSTON  
181 Tremont StreetSEATTLE  
301 Chickering HallST. LOUIS  
Calumet BuildingCHICAGO  
Grand Opera House BuildingMINNEAPOLIS  
Lyric Theatre BuildingNEW ORLEANS  
115 University PlaceSAN FRANCISCO  
Pantages Theatre BuildingPHILADELPHIA  
Globe Theatre BuildingLEO. FEST  
711 SEVENTH AV

A Stone's Throw From the Palace Theatre

GET IT TO-DAY.

# ANS TO BE LONESOME

(LONESOME FOR YOU)

YOU'LL LOVE ITS RARE MELODY

THAT'S ALL

E

# MP

LITTLE LADY)

A chapter of "SAND DUNES"

so it gets you!

**The Warmth of the Sunshine, the  
Charm of a Smile**

## BY THE CAMPFIRE

A Wistful Melody with a Lure That is Fascinating

Words by MABEL E. GIRLING

Music by PERCY WENRICH

Cleaning up and no wonder!

## AT THE HIGH BROWN BABIES' BALL

A riot of Jazz. Better than "Strutters Ball"

By BENNY DAVIS, SID ERDMAN and ERNIE ERDMAN

THIS IS A PIP!

## SELL HER BABY

Words and music by HOWARD JOHNSON, MURRAY ROTH and CLIFF HESS

**EST, Inc.**  
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# ZELLA NEVADA

**Giving Her Own Idea of Gowns and Songs**

## CRITICS SAY:

THE FEATURE OFFERING OF THE AGE.

Splendid, soprano voice, A Charming Comedienne wears magnificent gowns, has a choice bouquet of new songs of which "WILD, WILD MEN" is the **BIG HIT!**

Classy and out of the ordinary, Song cycle with a lot of beautiful scenery and costumes! Her accompanist, Mr. Gabe Wellner, is one of the best ever heard on the vaudeville stage.

## SONG HITS

**"WILD, WILD MEN"**

Copyright No. 542462

Words and Music by ZELLA NEVADA

**"GRIN, GRIN, GRIN"**

Copyright No. 452969

Personal Direction  
**PETE MACK**

Vera Michelina has been engaged for "Once in a While."

Joe Drum is doing the publicity work for the "Greenwich Village Follies."

Ross Sobel, pianist, is back in New York after spending four years in Europe.

E. C. Bickford, well known in stock, has been married to Grace Eileen Cooper.

Fred Flad is at the switchboard of the Majestic, Jersey City, again this season.

Percy Martin is planning to put out a few new tabloid shows early in November.

Billy McCoy has returned from France and has been mustered out of the service.

George Beane returned to Chicago recently after a season of vaudeville in the east.

Ruth Budd has been booked by Paul Durand to play the Keith time for thirty weeks.

Pete Griffin has signed with McCart and Brandon and is appearing in their new act.

McGreevy and Doyle have a new vaudeville act which they are presenting in Chicago.

La Temple Company, two men and two women, have a new act called "Plate Glass Illusions."

George Gregory's six year old son died last week. Gregory is well known in the two-a-day.

Barton and Ashley sailed for England last week, to tour the British Isles for two years.

Joe Mack is at the New York Hospital where he underwent a serious operation for hernia.

Harry Richards, after a short illness, is back at his desk in the Roehm and Richards office.

Anna Browning has been engaged for the Pauline McLean Co. now at Jamestown, N. J.

The Seven Honey Boys opened on the Orpheum circuit last week, booked by Tom Fitzpatrick.

Jennie McLoughlin underwent an operation on her throat recently at the Episcopal Hospital.

Paul Rahn and Collette Southern are presenting a new act in the Chicago variety houses.

Teddy Evans, wop comedian, is with a new three act which recently broke in out of town.

Carlson and Weiss have a new vaudeville act which they will present on the Keith time shortly.

General Pisano, seen in vaudeville in his sharp-shooting act is recovering from a slight illness.

George Buck, assistant manager at the Harlem Opera House, is laid up with an attack of grip.

Paul Meacher, assistant manager of the Bedford Theatre, Brooklyn, is the father of a baby boy.

Capt. Paul Gordon will close as leading man for Jessie Bonstelle's repertory company in Buffalo.

Mlle. Fanshonet, who appeared with Anna Held in "Follow Me" is now in the Churchill cabaret.

Wm. H. Provo opened his season of stock at the Lyceum Theatre, Troy, N. Y., on September 1st.

## ABOUT YOU! AND YOU!! AND YOU!!!

Billy Boston and Minnie Vaughn have returned from France where they entertained the soldiers.

Richard Wallace and John Hamilton had been engaged for "Lusmore," before it was closed by the strike.

Vera Meyers has been engaged by Stewart and Morrison for an important role in a new musical production.

Frank Cork has been pronounced out of danger after an operation for appendicitis at Lloyd's Sanitarium.

Elizabeth Thomas, of the Mighty Doris Shows, and F. Sneedeker, a snare drummer, were married recently.

Lillian Foster is to appear with the Carroll and Forbes Stock Company at the Warburton Theatre, Yonkers.

C. Hubert Neuck, manager of the Lyric, Cincinnati, is back at his desk, following the reopening of the theatre.

Jimmie Kelly, the comedian, has entered politics and is a candidate for alderman in the eighth ward, Brooklyn.

Harry Houdini is appearing in person in conjunction with the showing of "The Grim Game" at the Broadway.

Harry Thomas and Chick Hunt have completed rehearsing their new song and dance act, and are breaking it in.

Daisy Carlton, star of "An Irish Cinderella," is visiting her sister Hazel, with the Charles K. Champlin Players.

Pete Mack celebrated his eighteenth wedding anniversary recently and many of his friends on Broadway attended.

Danny Reed, stage director and actor, has been married to Isadora Bennett. The ceremony took place in Chicago.

Joe P. Hamilton is now Joe F. Willard's team-mate in the vaudeville act, "Africa." Harry Weber is handling it.

Harry Haley, formerly of Haley and McIntosh, has returned from France where he was with a Y. M. C. A. unit.

Frank Harding, an actor, was arrested last week on a charge of assaulting the superintendent of his apartment house.

Oliver Eckhardt will play the Northwest territory in "A Naughty Bride." He opened at Saskatoon, Canada, on Labor Day.

Will Marion Cook has arranged to produce a new opera in London, where he has been a big hit with his negro jazz orchestra.

F. H. Livingstone is director of the company at the Auditorium Theatre, Lynn, Mass., where the Heffron Players are appearing.

Bert Hanlon, who walked out of "Scandals of 1919," the George White show, has opened on the Loew time in a vaudeville act.

Frank Wirth, of the well known equestrian family, is en route for America, by way of Marseilles. He has been appearing in England.

Harry Stone, Bessie Bertell and Florence Hughes will support Dennis Mullen in "The Man from Denver," which he is now rehearsing.

Eddie Goggin of the Seven Goggins, now playing on the Orpheum circuit, has been mustered out of the army and will rejoin the family.

Gene Winchester and Charles Wilkins will be seen in a new act called "The Land Rowdies" shortly. Max Hart is handling it.

William Rock is staging the musical numbers and dances for the production of "What's the Odds," to be produced by Sam Shannon.

Harry Lansing has been engaged as submarine traffic cop for the Neptune scene in "Happy Days" at the Hippodrome, New York.

Kane, Kearney and Moore could not appear at the Orpheum, St. Paul, last week, due to an accident. Leo and Helmar went on instead of them.

Ivan D. Anderson is the father of an eight-pound baby girl. Both father and mother are members of the Anderson-Gunn Stock Company.

Blanche Seymour and Ida Brooks arrived in New York last week after spending a long time in France with the Over There Theatre League.

Alma Gluck and Efrin Zimbalist are to give a joint recital for the benefit of the Palestine Restoration Fund on November 30 at the Hippodrome.

Dorothy Clay, who is one of the models in the "Greenwich Village Follies," won two prizes at the Fashion Show at the Ritz Carlton last week.

Mabel Burke, who sings the animated song numbers at the Fifth Avenue, returned to that house after a vacation of six weeks, last Monday.

Roshanara has returned to New York, after making her debut on the speaking stage in "Kismet" in Indianapolis, with the Stewart Walker Players.

Louis Weslyn is writing the music for "Baseball to Boches," originally written as a farce by H. C. Witwer. It will be produced as a musical show.

Marc Lobell and Emma Campbell have been engaged for the Keith Players at Union Hill, New Jersey. They opened with the company this week.

Gertrude Lesemann will be featured in a new act called "The Dream Girl." Eight people will be seen in the offering. Joseph Plimpton Horner wrote it.

Lois Chalfont, Laura Carpenter, Ida Brooks Hunt, Blanche Seymour, Elbert and Huntington and Mr. and Mrs. William O'Clare have returned from overseas.

John O. Grant, who was to have gone out this season with the "Oh My Dear" Company, is with Barney Gerard's "Some Show," on the American Burlesque Circuit.

J. Clarence Hyde and Ed Jack arrived back in New York last week, the former after an absence in the West of three months, and the latter after eight months in France.

Lucille Cavanaugh was married in New York recently to Walter H. Leinert, a wealthy realty operator and financier of Oakland, California. The bride will retire from the stage.

Edith Hallor is to be starred in a film version of "The Blue Pearl," which has been put into scenario form by Anthony Paul Kelly. L. Lawrence Weber is to produce the picture.

Jack Haskell, formerly with "Four Jacks and a Queen" in vaudeville and Marty Bloom, formerly with "Sailor" Reilly, have formed a partnership and will appear in a new vaudeville act.

Jack Marvin, Joseph Stanhope, Mrs. Thomas Keeney and Ilroy Ilkins have been placed with Loren J. Howard's stock company through the Bennett Dramatic Exchange of Chicago.

Mabel Keithley, who was to have gone on a trip to Detroit in the interests of Geo. W. Winnett, has been forced to postpone the trip indefinitely, due to Winnett's recent illness.

H. S. Logan, manager of the Orpheum Theatre of Clinton, Illinois, was in Chicago recently on his way home from Indiana, where he spent his vacation. Logan made the trip by automobile.

Will Lea, who several years ago, played with the Three Lucifers, and who is the father of Emily Lea, has returned from France where he served for nine months as a Y. M. C. A. Entertainer.

Walter McManus, who was in France with the 77th Division and was a member of the Argonne Players, is back in the United States and will shortly present a new two-act in vaudeville.

Paul Henry Westphal in "A Peace Conference" will be seen on the Keith time shortly. Westphal resembles the President and will impersonate the chief executive of the land in his new act.

James Terry and Florence Searles have been married. Terry has a number of concessions on the Harry K. Main shows. The bride is also in the carnival business.

Fred St. Onge, while making a fall from his bicycle at Keith's Boston Theatre, recently, gashed his leg, and is at the home of his parents at Boston. His injury compelled him to cancel a date at Manchester.

Jim Powers, manager of the Majestic, Jersey City, has the following staff this season: Murray Seamon, treasurer, Morris Levy, assistant treasurer, William Morris advertising agent, and Earl Lacobris, chief usher.

Madam Bartholdi, who has conducted the Bartholdi Inn at Broadway and Forty-fifth street for several years, is suffering from a stroke of paralysis which has affected her left side. She was at Weirs, N. H., when she suffered the stroke.

Frederick John Balshofer and Dorothy Cashmir Regal have been married. Balshofer is a motion picture director. The bride was divorced twice, first from Louis Winch, a vaudeville performer, and then from John J. Collins, of the Keith office.

Belle Bennett has signed for two years with David Belasco. She will be starred by him in one of his productions. Miss Bennett was the leading woman with the Alcazar Players at San Francisco for nine months prior to her signing with Belasco.

Sergt. Charles W. Hamp arrived from France on July 15th, joined "Janet of France" in vaudeville on August 4th and was married on August 20th to Miss Elizabeth Kephart, a teacher in the public schools of Altoona, Pa. Hamp will continue in the act.

Wallace Mackay, who has been in France during the last six months will sail for America in September. Mackay, who played the part of the clown in "The Witch's Forest" for John Wanamaker for two seasons, was made several offers to remain in France, but, since the salary he wanted was not forthcoming, he decided to return to America.

**FAN SAN**  
(This is not a Face Powder)

ANOTHER BULL'S-EYE SHOT BY THE JAMES BOYS

“I'M A LIKKE A SHIP  
WITH HOLES ALL  
A-SAIL,

By KENDIS & BROCKMAN, Writers of  
“I'M FOREVER BLOWING BUBBLES”

KENDIS-BROCKMAN MUSIC CO., Inc. 145 WEST 45th STREET New York, N. Y.

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## TWO BIG UNIONS RUNNING ACTORS' STRIKE

(Continued from page 3)

A slight fracas occurred on the sidewalk in front of the Shubert when one of the disappointed theatre patrons called a striker "a black-legged musician." The musician asked a policeman to arrest the man who had insulted him, but the "cop" said that there was only a cause for civil action and that someone would have to use fists before he could step in. This started a lot of give and take between the musicians and the crowd, and it was necessary to call the aid of more police to disperse the crowd.

Because the moving picture operators refused to work on Monday at the Bronx Opera House, declaring it unfair, Sol Lesser was unable to show his picture, "Yankee Doodle in Berlin" there.

These are the theatres still closed by the strike:

Cohan and Harris, "The Royal Vagabond"; Knickerbocker, "Listen, Lester"; Century, "Chu Chin Chow"; Century Roof, "Midnight Whirl"; Shubert, "Oh, What a Girl"; Lyric, "The Five Million"; Broadhurst, "The Crimson Alibi"; Republic, "A Voice in the Dark"; Princess, "Nightingale Night"; Gaiety, "Lightnin'"; Globe, "She's a Good Fellow"; Forty-fourth Street, "Galettes of 1919"; Maxine Elliott, "33 East"; Amsterdam, "Ziegfeld Follies"; Cort, "A Regular Fellow"; Amsterdam Roof, "Midnight Frolic"; Forty-eighth Street, "Those Who Walk in Darkness"; Selwyn, "The Challenge"; Astor, "East Is West"; Booth, "The Better 'Ole"; Winter Garden, "Monte Cristo, Jr"; Miller, "La, La, Lucille"; Casino, "A Lonely Romeo"; Liberty, "Scandals of 1919"; Comedy, "Up From Nowhere"; Bronx Opera House, "Yankee Doodle in Berlin" (a moving picture).

The shows now running on Broadway are: Playhouse, "At 9:45"; Hippodrome, "Happy Days," which re-opened on Monday matinee; Fulton, "John Ferguson"; Greenwich Village, "Greenwich Village Follies" and Equity bills at the Lexington, Second Avenue and Thomascheky Theatres.

The financial success of the Equity ball at the Hotel Astor has encouraged the Equity to give another dance carnival on next Monday evening at the St. Nicholas Rink, where Mrs. De Wolf Hopper will act as hostess. The price of tickets will be one dollar. And on Thursday evening, September 11th, yet another dance will be held by the Equity at the Audubon Ball Room, with Louise Huff acting as hostess. Thereafter, the Equity will give a dance every Monday and Thursday evening as long as the strike lasts, with a different hostess for each dance.

Lyman Hess, with offices in the Candler Building, has been retained by the Equity to aid in defending some of the cases now in course of litigation.

Despite the many rumors which have been circulated up and down Broadway to the effect that the strike is ruining the big theatrical clubs, the Friars has prospered since the actors' and managers' war broke out.

Regardless of a big decrease in receipts in one department, due to the prohibition law, the club's total cash receipts for the month of August are greater by over \$2,700 than they were during the corresponding month of last year. A number of applications for membership in the club have also been filed during the last few weeks and but twenty-three have resigned. Of this number a bare half dozen are prominent in the theatrical world.

The strike had never been considered from a hygienic standpoint until Dr. Royal S. Copeland, Health Commissioner, put in his contribution to the ever-increasing opinions and advices which are being given to the actors and managers by everyone, from bricklayers to Wall Street brokers. He said he feared that a prolongation of the strike might endanger the public health and pleaded for theatrical peace "to bring up the morale because resistance from disease runs parallel with high morale."

That the State Industrial Commission may investigate the present differences between the Equity and the P. M. A. seems very possible, and in fact, Charles Shay, of the stage hands' union, strongly intimated in a speech before a mass meeting at the Lexington Theatre that the unionists were trying to bring this about.

The total losses for the first twenty-five days' duration of the strike amounts to more than \$2,000,000. This does not include losses to hotels, restaurants, railroads, cab companies, costumers, wigmakers, scene builders, painters and other kindred lines which would be impossible to estimate.

It is stated that the loss in gross receipts of closed theatres is in the neighborhood of \$245,000 per week, while the actors are losing a weekly salary of \$120,000. Other theatrical employees are sacrificing \$40,000 weekly. Every week the government is losing a huge war tax. The ticket agencies say that "business is rotten" and estimate their weekly loss at \$50,000. The printing trades were, before the strike, making about \$30,000 a week from Broadway managers and the bill-posters are now suffering a weekly loss of \$8,000 as a result of the strike. Transfer and trucking companies say that the strike means a loss of about \$12,000 a week to them. Losses in salaries to directors of rehearsals for one week is computed at \$10,000. Shop crews of producing firms

say that the strike is costing them weekly a loss of \$15,000.

It was reported on Monday from Milwaukee, Wis., that George Tyler's "Tillie" has been placed upon trucks that now repose in some of Milwaukee's alleys, waiting to be hauled out of town.

When Tyler moved into the Blackstone, Chicago, his "On The Hiring Line," he moved out of there his "Tillie" production and sent it to the Davidson Theatre, Milwaukee. Upon its arrival at the stage door, union officials and attaches of the theatre refused to unpack it, it is said, and it now remains awaiting further word from either Tyler or some union officials as to what will be done with it.

## TYLER OPENS IN CHICAGO

CHICAGO, Sept. 1.—The threat of George Tyler that he would positively give his Saturday night opening of "On the Hiring Line," at the Blackstone, became a reality. Police and detectives surrounded the interior and exterior of the house, but no trouble appeared. Equity pickets, however, walked about the street in front of the theatre, acquainting the public of the trouble. Large banners were also carried by actresses, stating that the Blackstone was unfair and requesting the public not to attend the performance. Delegates of the Equity were also noticeable about the house, Edward Neckels, Tom Wise, William Courtney, Walter Jones and Grant Mitchell forming an active committee in an effort to stop the presentation of the production.

The curtain at the Blackstone rose sharply at eight thirty. The production was lively, and those in the cast are: Laura Hope Crewe, Sidney Toler, Josephine Hall, McKay Morris, Baker Moore, Barbara Euard, Minna Gembell, Frank Wilcox and Guy d'Ennery.

Word received here late Saturday night brought joy to the striking actors when they were informed that the trouble would be entirely settled within the next ten days. Over at Equity headquarters this was denied, the officials claiming it was a ruse to take the striking actors off their guard.

In the meanwhile slick-tongued men have been working among the big commercial houses, soliciting funds on behalf of the striking actors. Grant Mitchell immediately informed the various business men and houses that no one has been authorized to solicit a penny for the organization, and those doing it are frauds.

The attorneys, representing the theatrical managers and the actors, in the hearings before Sigmund Zeisler, master in Chancery, met in the latter's office and agreed to a new adjournment until next Thursday at 10:30 a. m. It was announced from New York that the case was not ripe enough to be tried at this early date.

With a matinee on Labor Day, the Equity started a show at the Auditorium with the following cast: Blanche Ring, Charles Winger, W. C. Fields, Ada Meade, Chic Sale, Van & Schenck, Walter Jones, Tom Wise, Wm. Courtney, Joseph Santley, W. J. Lawyer, Dunn Sisters, Grant Mitchell, Zoe Barnet, Pearl White and Frank Fay and other stars.

The striking actors have held a dance which is said to have netted them in the neighborhood of \$2,500. It was held in the Princess Dance Hall, 1519 W. Madison Street, and 600 stage favorites and lesser lights attended. Hazel Dawn and William Courtney led the grand march. Among others who were there were Emily Miles, Thomas Wise, Helen Menken, Samuel Hardy, Grant Mitchell, Evelyn Gosnell, William Ehrat, Arnold Erat, Willie Howard and Francine Laramore.

In the meanwhile the Rialto, Majestic, Columbia, Star and Garter, McVicker's, Hippodrome and Statelake Theatres continue to play to the greatest business in their careers, which is due to the fact that these houses are the only ones permitted to remain open here. Long lines wait along the walks hours, awaiting an opportunity of securing a seat in the spacious theatres.

"A Gentleman from Mississippi," which was to have been presented by the Equity here, never made its promised debut, because Dudley Hawley, Hazel Dawn and four other actors developed eleventh hour temperament, with the result that the rehearsals blew up and there was no show. It has been the Equity's intention to resurrect this play and parts had been assigned to twenty or more striking stars. Also the show had been booked in a number of surrounding cities, starting with Joliet. Lack of team work and "too many cooks" caused the fiasco.

## ALL BOSTON HOUSES CLOSED

BOSTON, Sept. 1.—Actors, musicians and stage hands at the six Boston theatres offering legitimate drama went on strike simultaneously today, just before the Labor Day matinees. For the first time in this city thousands of theatre patrons were deprived of their favorite form of amusement.

The action of the union musicians and stage hands made the strike effective, for, acting under orders of their international officers, they walked out when the members of the actors' union failed to report for the afternoon performance.

At the Tremont Theatre it was a seventeen-year-old chorus girl, Helen "Kathleen" Carroll, who precipitated the strike. She was present on the stage, together with all the other members of the "See Saw" Company, until a few minutes before the curtain call.

(Continued on page 29)

## HAILED AS ANOTHER CARUSO

LONDON, Aug. 30.—Fernand Anseau, a Belgian tenor who went through the battles of Yser and Dixmude and has undergone a stay in the German prison camp at Ruhleben, is the talk of musical circles here, where he is hailed as another Caruso. London critics and the local public are all wildly enthusiastic over him. Anseau sprang to fame in one night a short time ago, when he sang the premier role in "Pagliacci." Experts are unanimous in acclaiming his greatness, comparing him with the famous De Reszke. He is twenty-nine years of age, modest and unassuming, his personality being one which makes him liked.

Anseau made his debut at Dijon in 1913, and was successful. He was engaged for the 1914 season in Paris, but the war temporarily halted his career, and he was actively engaged in fighting until the end.

## WINS BREACH OF CONTRACT SUIT

LONDON, Eng., Aug. 29.—Madame Rosa Abraham, a dancing instructress, has been given a judgment against William Clarkson, a costumer, for \$300, she having sued for \$325.

Mme. Rosa claimed that Clarkson had engaged her to hire a ballet of thirty-six girls to appear in Paris, and that she was to go with the act, at a salary of \$75 a week. She says he dictated an advertisement to which she received many replies, and, after assembling the ballet twice, found that she had been buncoed.

## PLAN TESTIMONIAL

LONDON, Eng., Aug. 29.—Before the closing of His Majesty's Dundee, as a dramatic house, takes place, Harry W. Ramsey, who has been connected with the theatre for almost twenty years, will be given a testimonial. The committee in charge of arrangements is composed of non-professional men. The affair will take place on October 8, by courtesy of the owners and the management of the visiting company.

## "TOPSY-TURVEY" REVIVED

LONDON, Eng., Aug. 29.—"Topsy-Turvey" has been revived and several new scenes introduced, after the book had been rewritten. In the cast of the piece are Claire Romaine, Agnes Croxton, Tom Drew and G. S. Melvin. The piece is now at the Kensington.

## TO REVIVE "MICE AND MEN"

LONDON, Eng., Aug. 29.—Frank Forbes-Robertson, who has been touring in "Dear Brutus," and who, next season, will be seen in a Martin Harvey production, is to enter the managing field on his own accord next year, when he will revive "Mice and Men."

## QUIT VARIETY ARTISTS OFFICE

LONDON, Eng., Aug. 30.—Fred Russell has resigned as chairman of the Variety Artists Federation. His resignation will take effect in September.

## "EQUITY REVUE" NEEDS LOTS OF WORK TO PUT IT OVER

The Actors' Equity Revue, which opened at the Second Avenue Theatre on Labor Day matinee, is a potpourri that was assembled and staged in less than three days of rehearsals and which, although it has its good spots, has too many weak moments to succeed in anything like its present shape.

Perhaps, as Eddie Kent announced to the audience, the revue was gotten together in a much shorter time than the Broadway revues that we are accustomed to. But, on the other hand, the Equity show seems to be a living argument for longer rehearsal periods. For, after all, the audience is paying its good money to see the show and an announcement that "the show is still new and will be much better in a week" hardly appeases the man who paid his money into the box office to see it in its present shape.

Happily, the production has its brilliant moments. Far and above all stands the work of James Barton, whose grotesque dancing never tired and whose comedy is inimitable. When the fact of the matter is, that the Equity was satisfied to close its show with a solo dance of Barton's, rather than with the customary "flash finale," it can easily be seen how important Barton's bit was to the success of the piece.

The Revue ran wild, without any particular reason for its different scenes, and while this might be excused in a Ziegfeld or Winter Garden production, where lavish costumes and artistic sets can cover a multitude of inconsistencies, the hodge-podge make-up of the Equity show was forever apparent. Chorus girls forgot the words to their songs, and in parts each seemed to have a dance routine all her own. Nor were the principals far ahead of the chorus, for in the big number of the play, which was a song about the Equity that all the audience were anxious to hear, the principal singing it forgot his most important lines.

The Revue smacked of a burlesque show, but lacked much of its punch.

The opening scene—a golf links at Great Neck—was very slow and some alleged comedy in the hands of Matt Hanley and John Goldsworthy dealing with the game of golf, killed it. The Revue seemed tuneless, and "Turkey in the straw" was the most popular number in the opening part.

The Equity Sextette, comprised of Arthur Burckly, Arthur Cunningham, Nora White, Sarah Edwards, Ben Franklin and George Bognes then livened up things a little because their voices blended well. But their choice of such rubber-stamp selections as the sextette from "Rigoletto," "On the Road to Mandalay," and "Flinkull-Finkulkula" made the act ordinary.

A burlesque on "John Ferguson" had many bright moments and was well worked out, but to an audience that had never seen the real play the burlesque was like so much Greek.

Marie Nordstrom divided her well known specialty act into two parts, and on each appearance proved a cheerful relief to what had preceded her.

Phil Dwyer, as the dog, "Rover," did a commendable bit of acting.

By far the best scene in the play was the "Rag Time Ball Club" and it justly won warm approval.

Dehaven and Nice, and Pierson and McAuliffe were two dancing teams that worked hard and deserved all the applause that they received. In fact, it was the dancing that redeemed the revue throughout.

Roger Gray, Dan Marble and William Kent were all on the stage considerably and worked hard in comedy roles that gave little chance for real laughs.

Those in the revue could score a hit with a different vehicle, but a revue without comedy, songs or rehearsals cannot, of course, be very effective. With more rehearsals, however, the show can be improved.

Others in the play whose names appeared on the program were Matt Hanley, Alam King, Frank Donegan, Ellen Best, Dora Tilton, Dorothy Tureck, and Charles De Haven.

There were about fifty persons in the chorus.

H. J. G.

## CHICAGO NEWS

## OUTDOOR SEASON CLOSING

The outdoor season here is fast drawing to a close. With most of the downtown theatres darkened by the strike, thousands have found a new elixir for the cure of ennui at the various outdoor parks. Riverview and White City are ending their season about the middle of September, after what is reported to have been one of the most prosperous seasons in years. Al G. Barnes circus is appearing at White City to good business. A baby show will be held at the park Sept. 6-7, and this will be followed by the usual carnival, which will close the park for the Winter.

## MERCEDES GETTING SET

Mercedes is "setting" his road show here and will leave this city next week. He appeared all week at McVicker's, where he drew considerable business. Jack Drucker, of New York, is going to manage the show.

## PAID \$1,315,000 FOR SITE

According to the deeds filed for record Friday, Balaban and Katz paid \$1,315,000 for the property at the southeast corner of State and Lake streets, the site of the proposed \$1,300,000 motion picture theatre. Erection of this house will be started late this year and, when completed, it will be the largest motion picture theatre in the country.

## PALACE RESUMES VAUDEVILLE

The Palace Music Hall opened Monday morning with a vaudeville program of nine acts, starting its vaudeville season. The house will continue playing vaudeville until next Summer, when, undoubtedly, another Shubert production will play the usual Summer engagement there.

**FAN SAN**

(This is not a Face Powder)

# WANTED Specialty Artists and Pianists for Vaudeville Productions

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B. F. KEITH'S 81st STREET THEATRE THIS WEEK (SEPT. 1st.)  
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ACTS WANTING IMMEDIATE TIME ABROAD, CALL

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### A Card of Thanks

MR. AND MRS. JAS. E. (BLUTCH) COOPER desire to take this means of thanking their host of friends for all kind inquiries, during the recent illness of BLUTCH COOPER.

They wish to inform all friends through this medium, as it is impossible to reach each one personally, that Mr. Cooper is now on the road to recovery, and hopes in a short time to be with them again.

## WANTED

A DIVING TANK

Must be in good condition. Address M. T. MIDDLETON, Victoria Theatre, Pittsburgh, Pa.

WHEN IN BOSTON LOOK US UP  
**JAY BEE AMUSEMENT COMPANY**

producers of Recruits Wanted, with Jack McGowan and the Y. D. Maids and other S. R. O. Comedies. Also working Billy Sullivan, the producer from "over there." Can use Sister Teams, and tack on scenery. Address 34 School St., Boston, Mass.

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And It Will Please You. Get It and Use It for the Coming Season. Our Great New Song Hit,

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Charming Melody.

A Dandy Fox Trot.

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B. F. KEITH VAUDE. EXCHANGE  
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Alhambra—Dickinson & Deagon—“Toot Sweet”—Kraus & LaSalle—Nonette—Mason & Keeler—Texas Comedy Four—Dancing Dorans—“Ragged Edge.”

Royal—Jack Inglis—“Rainbow Cocktail”—Hackett & Delmar—Elizabeth Murray—Pielert & Schiebold—Two Jesters.

## BROOKLYN, N. Y.

Orpheum—Craig Campbell—Jazzland Naval Octette—Brindel & Burt—Breen Family—McMahon—Diamond & Co.—Lew Dockstader—“For Pity’s Sake.”

Bushwick—Lee Kohlmer & Co.—Camilla’s Birds—Columbia & Victor—A. Robbins & Partner—Morgan & Kloster—Millership & Gerard.

Henderson’s—Ford Sisters—Reed & Tucker.

## BUFFALO.

Shea’s—Myers & Noon—Zardo—Julia Kelley—Worden Bros.—Donald Sisters—Helen Gleason & Co.

## BALTIMORE.

Maryland—M. & J. Dunedin—Billy Glason—Sully & Houghton—Mosconi Bros.—Asahi Japs—Margaret Young.

## BOSTON.

Keith’s—Herman & Shirley—Smith & Austin—Gretchen Eastman—Quixey Four—Howard & Clark—Transfield Sisters—Maxine Bros. & Bobby.

## COLUMBUS.

Keith’s—Elinore & Williams—U. S. Atlantic Fleet Jazz Band—“Mrs. Wellington’s Surprise”—The Magleys.

## CLEVELAND.

Hippo—Dare Bros.—Rae Samuels—Juggling Nelsens—Wright & Dietrich—Lew Hawkins—Cummings & White—Hallen & Hunter—Hugh Herbert & Co.

## DETROIT.

Temple—Lida McMillan & Co.—Joe Towle—Briscoe & Rauh—Page, Hack & Mack—Phina & Picks—“McGinty Kids”—Marion Weeks—Winston’s Water Lions.

## ERIE.

Colonial—Rekona—Wilson Bros.—GRAND RAPIDS.

Empress—Ann Gray—Chick & Chicklets.

## HAMILTON.

Lyric—Samuel & Leonhart—Mason & Gwynne—Claire & Attwood—Fred S. Paine.

## LOWELL.

Keith’s—Chas. Grapewin & Co.—Sylvester & Vance—Walsh & Edwards—El Cota—V. & E. Stanton—Jim Jazz King—Black & White.

## MONTREAL.

Princess—Jack LaVier—Vallecita’s Leopards—J. & S. Leonard & Co.—Hallen & Fuller—Marmein Sisters & S.—The Lightons.

## PORTLAND.

Keith’s—Canton Three—Geo. Yeomans—Eddie Heron & Co.—Doree Clebrties—Lucy Bruch—Miller & Mack.

## PITTSBURGH.

Davis—Allan Rogers—Prosper & Moret—Three Mori Bros.—Ward & Van—Helen Trix & Sister.

## PHILADELPHIA.

Keith’s—Belle Baker—O’Neill & Keller—La Mont Trio—Los Rodriguezes—“\$5,000 a Year”—Holmes & Wells—Mollette Sisters.

## PROVIDENCE.

Keith’s—“Kiss Me”—Rinaldo Bros.—Powers & Wallace—Ryan & Healey—Martyn & Florence—Langford & Fredericks.

## ROCHESTER.

Temple—Sidney Phillips—Sallie Fisher & Co.—The Briants—Brown Sisters—Leon Varvara—Potter & Hartwell—Jason & Haig—Conlin & Glass.

## SYRACUSE.

Temple—Mary Howard & Co.

## TOLEDO.

Keith’s—Rae E. Ball & Bro.—“Fixing the Furnace”—Lady Oga Towaga Co.—“Old Time Dancers”—Three Nitos—Moskova’s Ballet—Billy Bonner & Co.

## TORONTO.

Shea’s—Diamond & Brennan—Bordini & Gitz Rice—Wallace Galvin.

## WASHINGTON.

Keith’s—Countess Verona—“U. S. Glee Club”—Bessie Clifford—Walter C. Kelly—Sinclair & Gasper—Lillian Fitzgerald—Dancing Kennedys.

## WILMINGTON.

Garrison—“Melody of Youth”—Worth Waiting For—Anger & Racker—Hughes Duo.

## YOUNGSTOWN.

Hippo—Larry Comer—Imhof, Conn & Corine—Bonita & Hearn.

## ORPHEUM

CHICAGO, ILL.

Palace—Grace La Rue—Bankoff & Co.—Toto—Corinne Tilton—Kitner & Beaney—Paul & Walter Warre.

## Majestic—“Overseas Revue”—Heartland—Emerson &amp; Baldwin—The Pickfords.

State Lake—Primrose Four—The Langdons—Jerome & Herbert—Geo. Price—Owen McGivney—Seven Glasgow Maids—Harry Tinney.

## CALGARY.

Orpheum—Stone & Kalitz—Norton & Lee—“Yip Yip Yaphankers”—Maleta Bonconi—Sybil Vane—Mrs. G. Hughes & Co.—Bell & Wood.

## DES MOINES.

Orpheum—Frank Dobson & Sirens—Lloyd & Wells—Harry Holman & Co.—Flo & Ollie Walthers—Nita Johnson—Brodean & Silvermoon—La Rue & DuPre.

## DENVER.

Orpheum—Mme. Ellis & Co.—Belgian Trio—Carl Jorn—“Tango Shoes”—Begay & Lorraine—Ja Da Trio—Burt & Rosedale.

## DULUTH.

Orpheum—Albertina Rasch & Ballet—Comfort & King—Norwood & Hall—Kharum—Melnotte Duo—Bob Tip & Co.—“Sweeties”—J. M. Morton.

## KANSAS CITY.

Orpheum—Morgan Dancers—Newhoff & Phelps—E. & J. Connely—Espe & Dutton—Clifford Walker—Garcinetti Bros.—The Sterlings.

## LINCOLN.

Orpheum—Trixie Friganza—Janis & Chaplow—Harry Hines—Sheila Terry Co.—Clifford & Wills—Nathane Bros.—“Birds of a Feather.”

VAUDEVILLE BILLS  
For Next Week

## LOS ANGELES.

Orpheum—Marguerita Sylva—Gibson & Connell—Elfreda Wynn—Marion Harris—Oscar Lorraine—Lamberti—La Berlinia & Co.

## MILWAUKEE.

Palace—Gene Green—Liberati—Everest’s Circus—Keney, Mason & Scroll—Master Gabriel & Co.

## MEMPHIS.

Orpheum—Donovan & Lee—Ernest Evans & Co.—Sam Fearn—Francis Renault.

## MINNEAPOLIS.

Majestic—Spanish Dancers—Edith Clifford—Bernard & Duffy—Green & Myra—Peggy Bremen & Bro.

## NEW ORLEANS.

Orpheum—“Winter Garden Girls”—Ciccolini—William Ebs—“Colour Gems”—Karl Emmy’s Sons—Kanazawa Japs—The Sharrocks.

## NEW ORLEANS.

Orpheum—Geo. MacFarlane—Rigoletto Bros.—Bradley & Ardine—Lewis & White—O’Donnell & Blair—Saila Bros.

## OMAHA.

Orpheum—“An American Ace”—Daver Ferguson & Co.—Herschel Henle & Co.—Dunham & Edwards—Williams & Mitchell—Three Jahns.

## PORTLAND, OREGON.

Orpheum—Julius Tannen—Will Ward & Girls—Bryan & Broderick—Gus Kelley & Co.—Frankie Heath—Royal Gascons.

## SEATTLE.

Orpheum—Nash & O’Donnell—Ted Dener—Dunham & O’Malley—Rosa King Co.—Ray Snow—The Seabacks.

## ST. LOUIS.

Orpheum—Dolly Kay—Bob Hall—Nina Payne—Whitfield & Ireland—Van Cellos—Bender & Meehan—Enos Frazer.

## SAULT LAKE CITY.

Orpheum—Harry Watson & Co.—Nelson & Chain—Oliver & Olp—Mason & Forrest—Chinese Brass Band—The Bradnas.

## SAN FRANCISCO.

Orpheum—Bessie Clayton & Co.—“Current of Fun”—E. & J. Creighton—Hayden & Ercelle—The Vivians—Sutter & Dell—“Putting It Over.”

## VICTORIA.

Orpheum—Stone & Kalitz—Morton & Lee—“Yip Yip Yaphankers”—Maleta Bonconi—Sybil Vane—Mrs. G. Hughes & Co.—Bell & Wood.

## VANCOUVER.

Orpheum—“Not Yet Marie”—Martelle—Sidney & Townley—Donald Roberts—Farrell Taylor & Co.—Kane, Morey & Moore—Jack Marley.

## WINNIPEG.

Orpheum—“Reckless Eve”—Nellie Nichols—Murphy & White—Mile—Nadje—Edwin George—E. & T. Alexander.

## B. F. KEITH’S

## BILLINGS, MONT.

(First Half)—Charles Ledgar—Ward & Howard—Violin Misses—Grace De Winters—Mack Hawkins & Co. (Last Half)—Frank & Clara La Tour—Kathy Miller—Davis & Castle—Three Boys and a Girl.

## FT. WAYNE, IND.

Palace (First Half)—Arthur La Vine & Co.—Kammerer & Howland—Allen & Betty Leberling—Along. (Last Half)—Rialto & La Mont—J. W. Hennings—Neal Abel—Six Gypsies.

## LIVINGSTON, MONT.

Strand—La Tour—Kathy Miller—Davis & Castle—Three Boys and a Girl.

## LAFAYETTE, IND.

Family (Last Half)—McNutt & Evelyn—Leroy & Harvey—Bill Pruitt—Delton, Mareena & Delton.

## LOGANSPORT, IND.

Colonial (Last Half)—Fulton & Mack—Arthur La Vine & Co.—Howland, Irwin & Howland.

## MUSKEGON, MICH.

Regent (First Half)—Fred & Dot Norman—Dale & Boyle—Mr. & Mrs. Melbourne—Mabel Harper & Co.—Three Ander Girls. (Last Half)—La Toy Bros.—Kammerer & Howland—Burke & English—Jack Osterman.

## NO. YAKIMA, WASH.

Empire (First Half)—Bull Bear Indians—Russell & Bell—Steed’s Syncopated Sextette—Browning & Davis—Nellie Bennett’s Athletes. (Last Half)—Marion Munson—Hall & Tyson—Jack & June Laughlin—Lew Ward—Billy & Sina Crackles—Ellis Nowlan Troupe.

## OWOSO, MICH.

Strand (Last Half)—Dale & Boyle—The Intruder—Three Ander Girls.

## PORTLAND, ORE.

Hippodrome (First Half)—Harry Watkins—Nixon & Sanns—Angel & Fuller—Singing Three—Shrapnel Dodgers. (Last Half)—The Puppets—Fogarty & Foster—Stratford Comedy Four—Dan Ahearn—Ross & Porter.

## SACRAMENTO, CAL.

Palace (First Half)—Mabel Fonda Troupe—De Borse & Ellis—Sid Lewis—Murray & Papko—Five Nightingals. (Last Half)—Billy Wolgast—Becker & Adams—Bob White—Hawthorne Minstrels—Cornelia & Wilbur.

## SEATTLE, WASH.

Palace Hippodrome (First Half)—Three Harmony Maids—Spanish Trio—Wright & Davis—Sylvia Mora & Co.—Women. (Last Half)—Leslie & Monde—Kimiwa Boys—Fries & Wilson—“Girl from Starland”—“Where Is My Hat?”

## SPOKANE, WASH.

Hippodrome (First Half)—“The Puppets”—Fogarty & Foster—Stratford Comedy Four—Dan Ahearn—Ross & Porter. (Last Half)—Three Harmony Maids—Spanish Trio—Wright & Davis—Sylvia Mora & Co.—“Women.”

## TACOMA, WASH.

Columbia (First Half)—Leslie & Monde—Kimiwa Boys—Fries & Wilson—“Girl from Starland”—“Where Is My Hat?”

## VANCOUVER, B. C.

Columbia (First Half)—Leslie & Monde—Kimiwa Boys—Fries & Wilson—“Girl from Starland”—“Where Is My Hat?”

## ST. LOUIS, MO.

Columbia (First Half)—“Little Jim”—Orren & Drew—Eight Vassar Girls—Neal Abel—La France Bros.—(Last Half)—Pederson Bros.—Charlie Wilson—Four Johnsons.

Rialto (First Half)—Four Johnsons—The Kuehns—Orth & Cody—Moran & Wiser. (Last Half)—Nina Sullivan & Co.—Simpson & Dean—“Little Jim”—Wanzer & Palmer—Melody Garden.

Grand—Caro Bros.—Marcel Marion—Harry Fetter—Francis & Phillip—Jeanette Childe—Minnie Stanley & Co.—Daisy Dugas & Four—Manning & Hall—“New Leader.”

## TERRE HAUTE, IND.

Hippodrome (First Half)—Marion Munson—Hall & Tyson—Jack & June Laughlin—Lew Ward—Billy & Sina Crackles—Ellis Nowlan Troupe. (Last Half)—Wright & Earl—Dena Cooper—Knowles & Hurst—Lee Barth.

## CHICAGO, ILL.

American (First Half)—Ward & Dooley—Homer & Dubard—“On the Mississippi”—Fitzgerald & Carroll—Ben Benny—Byrd & Early Revue. (Last Half)—Adams Trio—Sims & Powers—Snapshots of 1919—Girl in the Moon.

Lincoln (First Half)—Lawton—Adams Trio—Sims & Powers—Snapshots of 1919—Girl in the Moon. (Last Half)—Willard & Jones—“On the Mississippi”—Ben Benny.

Kodak (First Half)—Mabel Whitman & Picks—Ward & Wilson—Maryland Singers—Chas. Olcott—Pipifax & Accomplice. (Last Half)—Weber, Beck & Frazer—Golden Bird—Cantor’s Minstrels.

## ALTON, ILL.

Hippodrome—“Melody Garden.” (Last Half)—La France Bros.—Jenks & Allen.

## BELLEVILLE, ILL.

Washington (First Half)—Kremka Bros.—Jenks & Allen—Samaroff & Sonia. (Last Half)—Kerr & Eisinger—Ward & Wilson—Frear, Baggett & Frear.

## COLLINSVILLE, ILL.

Orpheum (Sunday only)—Four Johnsons—Hall & O’Brien. (First Half)—Cavano Duo—Stroud Trio. (Last Half)—“Girl in the Basket”—Winchell & Greene.

## CHAMPAIGN.

Orpheum (First Half)—Juggling D’Armo—Lee & Lawrence—The Golden Bird—Clayton & Lennie—Degen & Clifton. (Second Half)—Kremka Bros.—Oren & Drew—Eight Vassar Girls—Davey Jamieson—Mabel Whitman & Picks.

## CEDAR RAPIDS.

Empress (First Half)—Geo. & Mae Lefevre—Smith & Keefe—Burns & Wilson—Leona La Mar—Three Melvin Bros. (Last Half)—Juggling D’Armo—Lee & Lawrence—Berr & Jonani—Leona La Mar—Degen & Clifton.

## DECATUR.

Empress (First Half)—Geo. & Mae Lefevre—Smith & Keefe—Burns & Wilson—Leona La Mar—Three Melvin Bros. (Last Half)—Juggling D’Armo—Lee & Lawrence—Berr & Jonani—Leona La Mar—Degen & Clifton.

## EVANSTON, ILL.

Grand (First Half)—Bimbo & James—Chief Little Elk & Co.—Burkhardt & Roberts—Danny Simmons—“Flirtation.”

## ST. LOUIS, ILL.

Erber’s (First Half)—Winchell & Green—Gilbert & Saul—Pederson Bros. (Last Half)—Fred La Reine & Co.—Hugo Lutgens—Smaroff & Sonia.

## GRANITE CITY, ILL.

Washington (Sunday only)—Stroud Trio—Marcella Marion. (First Half)—Time & Tyle—Wanzer & Palmer. (Last Half)—Two Kuehns.

## DAVENPORT.

Orpheum (Last Half Only)—Moran Sisters—Bert Lewis.

## MADISON, WIS.

Orpheum (First Half)—Cantor’s Minstrels—Suburbans—Bert Lewis. (Last Half)—Salon Singers.

## MOLINE, ILL.

Pal

# CLYDE J. BATES

## SUM BUM

Principal Comedian with Rube Bernstein's "FOLLIES OF PLEASURE"  
My Seventh Season. Going Bigger and Better Than Ever

STAR, BROOKLYN, THIS WEEK

PLAZA, SPRINGFIELD, NEXT WEEK

**B. F. KAHN'S**  
UNION SQUARE THEATRE  
Wants the **BURLESQUE TALENT** FOR ALL  
Best of SEASON  
MONEY NO OBJECT FOR RIGHT PEOPLE  
"The Best Is None Too Good"

We get the money and are willing to spend it. Permanent New York City engagement. Road salaries for good Chorus Girls. Six days a week—no Sunday shows.

PRIMA DONNA

**LUCILLE ROGERS**  
BON TONS

**ERNEST MACK** **VERA HENNICI**

Eccentric Singing and Dancing  
Comedian  
WITH GIRLS, GIRLS, GIRLS

Singing and Dancing Soubrette  
GROWN UP BABIES  
SEE ROEHM & RICHARDS

**FLORENCE DEVERE**  
SOUBRETTE SWEETIE SWEETIE GIRLS

## STARS OF BURLESQUE

THIS SPACE  
RESERVED BY

LEW LEDERER  
KAHN'S UNION SQUARE

**PRIMA DONNA** **MONICA REDMOND** **LIBERTY GIRLS**

**JUNE LeVEAY** AND **GEORGE D. WIEST** **With SPORTING WIDOWS**

**BARNEY GERARD PRESENTS** **EVELYN CUNNINGHAM** **FOLLIES OF THE DAY**  
Direction ROEHM and RICHARDS

**TEXAS BEAUTY** **RUTH ROLLING** **"GLORIANA" CO.**

**BETTY PALMER** **WITH**  
**"GIRLS! GIRLS! GIRLS!"**

**SOUBRETTE** **BABE DePALMER** **ROSE SYDELL COMPANY**

**NOW APPEARING WHERE?** **BOUTTE AND CARTER** **'ROUND THE TOWN**

**TRAMP ECCENTRIC** **CHAS FAGAN** **GIRLS A LA CARTE**

**PRIMA DONNA** **MYRTLE CHERRY** **GIRLS GIRLS GIRLS**

**BILLY SCHULER** **JOHN O. GRANT** **PERSONAL DIRECTION—CHAMBERLAIN BROWN**

**SHIRLEY MALLETT** **GEO. BARTLETT** **MANAGEMENT—HERK, KELLY & DAMSEL**

A Southern Soubrette Now in the East. Signed with Strouse and Franklyn for Next Season.

WITH PACEMAKERS

## SID WILLIAMS HAS SPARED NO EXPENSE ON HIS NEW SHOW

Sid Williams, when he staged his "Girls From Joyland" this season, spared no expense in equipping and costuming the show, as he surely has as pretty a costume offering and as good a production as one would care to see.

Billy Gilbert is again the featured comedian and was seen last Thursday night at the Star, Brooklyn, in his well known eccentric Dutch comedy character. To our way of thinking Gilbert is one of the funniest comedians on the circuit, but his performance the early part of the evening was not up to the Gilbert standard. There was something wrong with him. He did, however, find himself down near the middle of the first part and from then on had the audience in an uproar.

Al Watson is doing the second comedy. He is a fast little Hebrew comedian, but does not seem to have a chance to do very much. If given a little more opportunity, he might get more out of the part.

George Brennan, the "straight" man, was suffering from a cold the evening we saw the show, which handicapped him in his work both in talking and when he sang. He worked hard, however, and gave a very good performance. His wardrobe is well kept and looks fine. He also has a good stage presence.

Bert Keller is the character man. He does a tough bit early in the performance and, later on, a Spanish part. Smiling Billie Davies, a big good natured prima donna with a voice of fine volume, repeated her success of last season. Miss Davies has a pleasing personality that extends away out over the footlights. She reads her lines well and does not take her work a bit seriously, a failing many other leading women have. Her costumes are really attractive. She is a corking good burlesque woman.

Ida Nicolai, who has returned to the company after a season's absence in vaudeville again proved herself a clever character woman. Her portrayal of a deaf woman in the first part and her eccentric role in the burlesque was exceptionally well done.

Belle Younge is the soubrette. This is her first season out of the chorus. She is a very pretty girl and has a good form. She has a wardrobe that considerable money has been spent on, but as a soubrette she is hardly there as yet. She has not the knack of putting over a number, her voice is not very

strong and she lacks that dash and ginger that is required for a girl to put over a good fast number. Another soubrette should be put with the show who can dance and put over a number and it will add greatly to this department. Let this little lady work in one or two numbers until she gets right, then make her a soubrette and there may be a different story to tell.

Gilbert and Miss Nicolai did the deaf bit, cut down some and not drawn out. It went over nicely. The "Mary Mack" bit pleased the way Gilbert, Brennan and the Misses Davies, Nicolai and Younge did it.

The introduction bit went over well with Gilbert, Brennan and Miss Davies in it.

The first big laughing bit came along when Gilbert and Watson put over the drinking bit. Gilbert was very funny here and the scene went big.

Another big scene was the "haunted cabinet" which was in the show last season. This scene is just one laugh after the other. Gilbert was most successful in it and his actions were very amusing. Watson was also funny, but this is a Gilbert scene all the way through. Brennan and the property man were also in it.

Miss Nicolai's "Sweet Kisses" number was well liked and she did surely work hard in it. She got a lot of comedy out of it, Gilbert assisting her for laughs.

Gilbert's burlesque dance pleased, and had the audience in laughter.

A very pleasing looking chorus girl offered a graceful dance just before the finale that kept the audience seated until it was finished.

Williams has a good looking chorus and they work hard. They make up well and all looked nice.

SID.

## DAVE KRAUS HAS GOOD COMEDY SHOW; WILL PLEASE EVERYONE

Dave Kraus' "Edmond Hays and His Own Show" was at the Olympic last week and played to an unusual large week's business for the warm weather we had. The show is in two parts, "The Piano Mover" and "The Wise Guy." Hayes had practically the same show on the Columbia Circuit several seasons ago. He has made a few changes in it, how-

ever, which has added to its value as an entertainment.

Hayes, of course, has the star part, and, if anything, he is funnier than we have ever seen him in the past. His character, which he alone is the master of, is most amusing.

Frank Luley is the new Bozo. He only broke into the part Monday night and Thursday afternoon he had the part down very well. If he keeps on improving, he will no doubt fill in the gap left by Snyder, the original Bozo in a short time.

It seemed good to see Harry Hills back again in the ranks of burlesque where he started many years ago. Hills is a great straight man. He is one of those fellows who knows how to "feed" a comedian for the proper results. He is a good talker and a neat dresser, and a great help to Hayes.

Ida Emerson is another favorite in burlesque of a few years ago, who has returned and is a decided success in this show. Miss Emerson looks fine, and reads lines just as she did when we saw her last. Her wardrobe is most attractive.

Della Clark is the prima donna and she was in exceptionally good voice when we caught the show. She rendered all of her numbers acceptably. Her costumes are very pretty.

Ruth Denice, a shapely soubrette, had most of the numbers, and rendered them satisfactorily. Her dresses are of pretty design and color.

Big improvement is seen in the work of Gertrude O'Connor over last season. Miss O'Connor has more to do now. That may be one of the reasons. She reads lines well and puts her numbers over nicely. She is the ingenue, but she does a corking good bit of character work as Mrs. Bozo. Her make up and the way she costumed the part were well carried out, and it was very odd.

John MacKinnon is the juvenile and is one of those fellows that can play a character part as well. He takes care of several during the performance. As a juvenile he makes a favorable impression. He is a neat dresser and has a corking good voice.

Kraus has a fine looking chorus of shapely girls. In fact, it is one of the best we have seen so far this season. The girls are great workers and do all in their power to put the numbers over. They sing well, are pretty, and, as a whole, are a real prize chorus. They are beautifully costumed.

Raymond Midgeley staged the numbers.

This is the first show we have seen that this young producer has put on and we might say it is a revelation in burlesque. He has staged some real novelty numbers that are different and away from the others, and they are fast. The scenery is very attractive and the sets of a bright color effect.

The Edmond Hayes Show is a fine comedy offering with good principals, chorus and everything to make it good. There is nothing to fear when the Censor Committee looks it over, as it is a credit to the circuit. SID.

## LEDERER LEAVING UNION SQ.

Lew Lederer, eccentric Dutch comedian, has handed in his two weeks' notice to close at the Union Square Theatre next Saturday night. He will go with a road show this season.

## EMPIRE SUNDAYS TO CONTINUE

Sunday shows will be continued this season at the Empire Theatre, Hoboken. The week will commence on Monday and close on Sunday, the same as last season.

## GOING INTO "GLORIANNIA"

Ruth Rolling closed with the Kahn Stock Company at the Union Square last Saturday night. She will commence rehearsals with the "Glorianna" company this week.

## ANDY GARDNER RETURNS

Andy Gardner, who returned to burlesque this season, after an absence of a number of years, opened at the Palace Theatre, Baltimore, with Barney Gerard's Girls de Looks last week.

## REPLACES DELLA BENNETT

Hallie Mayne will replace Della Bennett as prima donna of the "Burlesque Review" at Muiers, Bronx, next Monday.

## DINKINS CHANGES HIS MIND

T. W. Dinkins has decided that he will not place a show on the National Burlesque Circuit this season.

## STARS OF BURLESQUE

### RUBY THORNE and ANNA GOLDIE

SOUBRETTE CRACKER JACKS CHARACTERS

### JACK MUNDY

DIRECTION—ARTHUR PEARSON

### ROSE EMMETT

RAGTIME INGENUE ROUND THE TOWN

### GEO. E. SNYDER

STRAIGHT WITH MAIDS OF AMERICA

### JANE MAY

SOUBRETTE MAIDS OF AMERICA

### JULIA MORGAN

The Sophie Tucker of Burlesque. F. W. Gerhardy's Mischief Makers, 1919-20. Tanks to Joe Wilton

### ANNETTE SHAW

DANCING INGENUE LEW KELLY SHOW

### SAM BACHEN

DOING IRISH MANAGEMENT—IKE WEBER With Chas. Robinson's Parisian Flirts

### LETTIE BOLLES

INGENUE SOUBRETTE DIXON'S BIG REVIEW

### John MacKinnon

JUVENILE—TENOR EDMOND HAYES' OWN SHOW

### RUTH BARBOUR

SOUDBRETTE RUBE BERNSTEIN'S FOLLIES OF PLEASURE

### PAULINE HARER

ANDY  
Singing Leader

CAMPBELL and DREW'S LIBERTY GIRLS

### JERRY LAWRENCE

"Sky Scraper Lizzie"

LIBERTY GIRLS

### JACK LaMONT

HEBREW COMEDIAN

ROUND THE TOWN 1919-20

### GEO. CARROLL

DOING TRAMP WITH THE JAZZ BABIES

### BABE HEALY

Some Soubrette, with Some Show—Second Season with Barney Gerard

### MARGUERITE WELCH

PRIMA DONNA WITH THE VOICE

See Will Roehm, Roehm and Richards, Strand Theatre's Bldg., New York

### PHIL COLLINS

HEBREW AND DUTCH

OPEN FOR BURLESQUE NEXT SEASON

### BABE WELLINGTON

IRRESISTIBLE BUNCH OF NERVES SOUBRETTE—NATIONAL WINTERGARDEN

### WM. F. (Billy) HARMS THEATRICAL ENTERPRISES

HOBOKEN, N. J. (Member of T. B. C.)

### FLORENCE WHITFORD

SOUDBRETTE JAZZ BABIES

### ANNETTE LA ROCHELLE

RUBE BERNSTEIN'S FOLLIES OF PLEASURE

# Actors' Fidelity League

Organized August 23, 1919

Headquarters, 122 W. 43d St., New York City. Telephone, Bryant 5934

## OFFICERS:

GEORGE M. COHAN	- President	ALLAN DINEHART	- Secretary
LOUIS MANN	- Vice-President	WILLIAM COLLIER	- Treasurer

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			MARJORIE WOOD

The League is a strictly INDEPENDENT organization of actors, who believe that an equitable co-operative spirit should prevail in the theatre, and it aims to re-establish and maintain friendly relations between actors and managers. Before resigning from the Producing Managers' Association to accept the presidency of the League, Mr. Cohan obtained from the managers the adoption of an improved form of the STANDARD CONTRACT containing these features:

Eight performances shall constitute a week, and proportionate payment is to be made for all performances over this number.

There shall be four weeks of free rehearsals for dramatic productions, and full salaries are to be paid for all over that time.

There shall be five weeks of free rehearsals for musical productions, with full pay thereafter. This applies to chorus as well as principals.

All costumes, including shoes and stockings, to be furnished for chorus people by the producers.

All gowns to be supplied by the producers.

Salaries to be paid not later than Saturday nights.

If a play is rehearsed ten days, and then abandoned, one week's salary is to be paid.

After the present season full salaries are to be paid for Holy Week and the week before Christmas, whether or not the actor is required to play. During the coming season salaries will be paid when companies play.

The Producing Managers' Association is willing to agree to a satisfactory method of arbitration by which the actor shall be guaranteed enforcement of contracts.

To further substantiate this the Producing Managers' Association have bonded themselves to fulfill all contracts, and the Association in turn agrees to insist upon the terms of the contract being lived up to by individual members.

In one week the League has enrolled a membership of 2,500. It is growing daily. All persons having been employed for twenty-six weeks or more on the professional stage, in individual or COLLECTIVE acting, are eligible to membership. No initiation fee! Dues only \$5.00 per year. Apply at Headquarters in person or fill out and mail this coupon, accompanied by remittance.

## APPLICATION

*I wish to join the Actors' Fidelity League, and herewith enclose \$5 for annual dues. My indorser is*

*(Signed) .....*

*Permanent address .....*

We will not stand for the breaching of contracts. We believe in individual freedom, consistent with justice. We secure, maintain and protect the actor's rights. Members serving in an advisory capacity are:

JULIA ARTHUR	BESSIE M'COY DAVIS	HOWARD KYLE	MARY NASH
BLANCHE BATES	EUGENE COWLES	ALEXANDER LEFTWICH	EFFINGHAM PINTO
NORA BAYES	OLIVE WYNDHAM	MAURICE	MARY RYAN
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LIONEL BRAHAM	RALPH HERZ	CLARA LIPMAN	FRANK K. SMITHSON
RUTH CHESTER	BEN JOHNSON	HENRY MILLER	FRANCES STARR
INA CLAIRE	JUSTINE JOHNSTONE	FLORENCE NASH	VALLI VALLI
PATRICIA COLLINGE			

## TWO UNIONS HANDLE ACTORS' STRIKE

(Continued from page 23)

but left in the company of Francis Conlon, it is asserted.

Basil Stratton, who plays the part of "Scipio" in "Somebody's Sweetheart" at the Shubert, walked out, followed by musicians and stage hands.

At the Plymouth four members of the "Breakfast in Bed" cast quit at the last minute, stopping the production in the middle of the overture by the orchestra. They were Will Deming, C. Hooper Trask, Harry Hamlin, and Wlado Whipple.

Raymond Hitchcock "beat them to it" at the Colonial and "went on strike," as he says, when six members of the "Hitchey Koo 1919" cast laid aside their paint sticks and wigs.

Donald Brian, Peggy Wood, and Wallace Eddinger, co-stars and owners of seventy percent of the Selwyn production, "Buddies," at the Park Square Theatre, did not strike, but twelve members of the cast walked out, closing the house.

The strike was all done very quietly. Announcement from the various stages that, owing to the strike there would be no performance, was followed by the audiences filing out to the box offices and exchanging their seat checks for cash.

It is estimated that the strike cost the theatres fully \$25,000 today, with \$100,000 the likely loss, should it continue for a week.

The threat of injunction kept more members from striking, but the action of thirty-one Equity members was enough to force the closing of the six theatres.

There were 175 actors and actresses in the six productions who did not walk out, but the strike of musicians and stage hands made the giving of the shows an impossibility. It is charged by the theatre managers that the Carroll girl was virtually kidnapped by a member of the actors' union. Miss Carroll is now in hiding.

Charles A. Bird, general manager for F. Ray Comstock, and William Elliott will start suit for \$100,000 against Hal Forde, of the "Oh My Bear" Company. Forde is the Boston representative of the Actors' Equity Association.

At the hearing earlier in the week on A. H. Woods' suit to enjoin his actors from striking, Fred W. Stron, one of the members of the "Breakfast in Bed" company, testified that Frank Gilmore had offered him two weeks' salary to break his contract with Woods.

Mr. Savage said that if the actors persisted in doing business upon a union basis it would be impossible for him to continue as a producer.

"The business," he said, "is hazardous enough as it is, without bringing into it the element of unionism. It would be impossible for producers to continue if they did not know what minute a strike might be called, perhaps a few hours before a production which had cost a lot of money was to open. The actors do not realize what this union business means. Road companies would be up against the proposition of joining in sympathetic strikes in every city they played. It would be impossible to deal with actors as with other classes. A contractor knows that he can employ so many bricklayers at \$6 a day, but what would happen if I asked the Equity Association to send me ten \$200 leading men? Producers do business with actors as individuals and should be allowed to continue on that basis."

## UNION TO FIGHT DECISION

ATLANTIC CITY, N. J., Sept. 1.—Conditions here remain unchanged except that Vice-Chancellor John H. Backes has ordered the officers of Local No. 77, I. A. T. S. E., to cause why they should not be punished for contempt. They are alleged to have violated an injunction restraining the officers and members of the organization from influencing their members to strike when the "Listen Lester" show arrived here.

The anti-strike injunction issued by Vice-Chancellor Backes was among the first of its kind in the country and will be challenged by the stagemen's counsel on the grounds that the court has no right to anticipate strikes nor to compel men to work.

## WALK OUT IN BALTIMORE

BALTIMORE, Sept. 1.—Although musicians and stage hands refused to work with the non-equity members of John Cort's musical comedy "Listen Lester" when it opened here at the Ford Opera House tonight, a reserve force was on hand and the curtain rose at the scheduled time. The stage hands and musicians will remain out all week and announce that they will stay out longer if another show composed of members who are not affiliated with the Actors' Equity Association follows the "Listen Lester" Company. This is the first time Baltimore has felt the effects of the actors' strike.

## WASHINGTON HIT ALSO

WASHINGTON, D. C., Aug. 31.—"Fifty Fifty, Ltd." which was to have opened tonight, found it impossible to do so, owing to the actors' strike.

A performance last week of John D. William's production, "Up From Nowhere," by Harry Leon Wilson and Booth Tarkington, was attended by everyone except the stage hands and musicians, so that the show was forced to close, and the Shubert-Belasco Theatre here is dark, as a consequence.

**FAN SAN**  
(This is not a Face Powder)

## PHILADELPHIA HOUSES CLOSE

PHILADELPHIA, Pa., Aug. 31.—As a result of the strike in New York, Philadelphia has delayed the opening of its theatrical season. The Garrick Theatre, which was to show "La La La Lucille" and the Adelphi Theatre, with "Toby's Bow" as the attraction, closed their advance sale of seats, withdrew advertisements and are refunding money on tickets that had already been sold. It is not expected to open these houses with any legitimate attraction until the strike is settled.

The Academy Theatre has been leased by the Equity and will open about September 9 with a musical comedy.

## Thursday

"Happy Days" changed to "Dark Days" when the Hippodrome suddenly shut down on Thursday night and 412 stagehands went on strike. Nearly 6,000 persons were turned away and told to call at the box office later to have their ticket money refunded.

The closing of the house came as a great surprise presumably to both the Hippodrome management and the Equity, although it was intimated in last week's CLIPPER that the strike at the Hippodrome was by no means unlikely. Grant Steward, secretary of the Equity, said on Thursday night, that the strike was "news to him," while the Hip officials claimed that they had no intimation that there was to be a strike until the stage hands failed to punch in on the time clock for the evening performance.

In the Hippodrome company were eighty-two principals, 204 chorus people, 180 ballet girls, ninety-four specialty artists and clowns, sixty-nine swimmers and divers, twelve riders, forty-four animal trainers, and attendants, forty-two musicians, four hundred and twelve stagehands and 193 members of the house staff.

No one would ever have thought that the hundreds of men in faultless full dress and an equal number of ladies, unsurpassed in beauty, dress and grace, who attended a ball and supper at the Hotel Astor on Thursday night, were unionists on strike. Rather, the affair resembled an assemblage of Manhattan's elite, and it was not until the midnight grand march that the affair suggested the stage in the slightest. At this juncture, Ethel Barrymore and Francis Wilson led a march as picturesque as has ever been seen in the Astor ballroom followed by several hundred theatrical lights and a representation of chorus girls, in costume, from the different musical plays that are now on strike.

After the march, a short cabaret program was rendered, with Marie Dressler's girls and boys featured in a number of songs directed at the managers. The songs were sung by Roger Gray, while the chorus furnished a snappy and colorful background.

Supper followed in the Astor dining room. The ball was attended by almost 1,000 persons, and tickets were sold for \$10 each. Boxes were purchased for \$100 each, and among the boxholders were Mrs. Felix Morris, Fred Stone, Molly King, William Farnum, Elsie Ferguson, Dianthe Patterson, Blanche Ring, John Emerson, Anita Loos, Ernest Grendenning, Marie Dressler, Norma Talmadge, Arthur Cushman, Walker Whiteside, Ida Muell and Louis Huff.

Proceeds will be turned into the Equity treasury for the relief fund. Those on the Ball Committee were Hassard Short, chairman; Ralph Morgan, vice-chairman; Gilbert Douglas, secretary; Edward Douglas, assistant secretary.

A committee of ushers included Marion Coakley, Sue McManamie, Mrs. Edward Ellis, Lillian Tucker, Edith King, Ethel Intropoli, Ernest Glendenning, Otto Kruger, Percy Helton, Lyn Overman, Beaufort Hampden, Richard Sterling, George Le Guerre, Major Reginald Barlow and Reginald Mason.

The theatrical billposters strengthened the cause of the strikers on Thursday when, through William McCarthy, secretary of their union, they declared that they would post no more bills in New York City for the theatres that are against the Equity until the strike is over.

Hugh Frayne, of the A. F. of L. announced that 500 motion picture players had formed a union, and that the A. F. of L. has granted a charter for a national cinema actors' organization.

## Friday

It had been intimated on several occasions by persons connected with the managerial end of the fracas that when Gompers returned from Europe the complexion of things would materially change, because the labor leader is a personal friend of several of the managers. His statement upon his arrival regarding the situation seemed to belie this intimation, but, undaunted, George Cohan and Arthur Hopkins made a trip to Washington late last week to lay their case before the president of the American Federation of Labor, only to learn that Gompers maintained his stand with the striking actors.

A copy of a statement explaining the (Continued on page 20)



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managerial attitude, as explained to Gompers, was given to the press by the P. M. A. publicity department and reads as follows:

"The present actors' strike is neither founded on demands for increased pay nor decreased hours. Actors are conceded to be among the higher paid people in the world. Their hours are shorter than those required of the employees of any other business.

"Since increased pay and decreased hours are the primary inducing causes for the formation of unions and affiliations with other unions, it is evident that the actor is a stranger to the fundamental needs of unionism.

"From the standpoint of the employer the hardships of unionism are the closed shop and the strike. The actors agree that the closed shop would be a serious detriment to the theatre, and have publicly declared that they would not seek its enforcement. That brings us to the strike, and that we have with us. Why the strike?

"Failing to secure from the managers a satisfactory form of contract, the Actors' Equity Association affiliated with the White Raids of America, which in turn was affiliated with the American Federation of Labor.

"The move was as fatal to the future of the actor and the theatre as could have been conceived. In an instant the actor's liberty was gone, his right to make individual contract that could not be disturbed was stripped from him, and he was placed immediately under probable obligations to various other branches of labor.

"The Actors' Equity Association at once became a third party to the contract between actor and manager and the determining party, since at a moment's notice it could brush aside the contract and sever completely the relations between actor and manager, no matter how happy those relations might be.

"A condition like this can only mean chaos and finally death to the theatre. The entire producing business is built on individual contract between actor and manager. Productions are planned far ahead with certain actors in mind. Frequently productions are long postponed until such time as certain actors are free. The manager believes that the success of such productions is made more certain by the help of these actors, and, naturally, if success follows, the manager wants to feel certain of the services of these actors for a definite period.

"The actor, before he can honestly enter into a contract for such certain period, must know that no influence that can interfere with his fulfillment of that contract can possibly arise. He cannot serve two masters, the theatre and unionism. If he is true to the honorable obligations of unionism, he has no right to make any definite personal contract for the theatre. His duty to unionism may at any time upset it.

"Unionism was misrepresented to the actor by the Equity leaders. He was told that it imposed no obligation upon him; that he could use it to get what he wanted, and it would never make demands on him. He was getting into unionism on a pass. He believed it.

"Then came the strike, agreed to by the actors in a moment of hysteria. Again the actors were deceived by their leaders. They were told they had a right to strike—that their contracts had been broken by the managers.

"When the case reached the courts the actors' advisors had no defense to offer. The court held that the managers had not violated their contracts, but the actors had, and were personally liable.

"In the meantime the stage hands and the musicians declared a sympathetic strike. The intelligent actors began to see their predicament. They were being bound closer and closer to their affiliations. They were under obligations to them. Then the bill-posters displayed their sympathy.

"Then control of the strike began to slip from Actors' Equity hands. The stage hands and musicians took charge. They closed theatres that the Actors' Equity Association had promised protection. The Actors' Equity Association was being bowled over by its own machine.

"Now where does the actor stand in his ability to fulfill contracts? By honor he is bound to the call of at least four agencies. In a contract with a manager now he would be a party of the sixth part, with the Actors' Equity Association second part, stage hands third part, musicians fourth part, bill posters fifth part. If he can satisfy the other four parts, he may fulfill his contract.

"And with himself thus helplessly en-

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tangled, he asks why the managers does not recognize him. The greatest injustice the manager could inflict upon the theatre and the actor, would be approval of the actor's present predicament. A nominally uncertain business would become so helplessly hazardous that no man who regarded slight security, as essential could venture into it.

"The business might easily be exposed to a series of strikes. The lesson of the present strike is enough to demonstrate that two or three more of them would ruin the theatrical business and reduce it to the lowest vitality it has known since its infancy.

"The substitution of new managements or actor-managements would in no way alleviate the situation, since they in turn would be even subject to the same conditions which the present managers believe would make theatre operation and play production too hazardous to be longer attractive.

"Even those managers who persisted under these conditions would necessarily confine their activities to a few productions, which were in the first place comparatively small in initial risk, and possible of easy operative control.

"This in turn would automatically throw hundreds of actors out of work, as well as stage hands and musicians. So the final upshot is a great diminishing of the theatre itself, a hardship to all actors whether engaged or not, a great depletion in the ranks of the already unionized portion of the theatre, and the reduction of the producer to an occasional dabbler in insignificant efforts. All vitality would be gone. It would be the stage enchainment.

"The Equity officials have repeatedly claimed that the managers were fighting the American Federation of Labor. The charge is either stupid or malicious. The managers have worked in perfect harmony for the past twenty years with the Federation of Labor, and are scarcely seeking a quarrel now. But the managers do believe that the actor has no place in the Federation of Labor, and that the relationship can only work great hardship on all concerned. The managers have worked in perfect har-

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"Chin Chin Chow"—Century, New York. (Closed by strike.)  
"The Challenge"—Selwyn, New York City. (Closed by strike.)  
"Crimson Alibi"—Broadhurst, New York. (Closed by strike.)  
Carmelo's Ted. Musical Comedy Co.—Rex, Omaha, Neb., indef.  
"East Is West"—Astor, New York City. (Closed by strike.)  
"Five Million, The"—Lyric, New York City, indef. (Closed by actors' strike.)  
Greenwich Village Follies—Greenwich Village, N. Y., indef.  
"Galettes of 1919"—44th St., New York City. (Closed by actors' strike.)  
"Fifty-Fifty, Ltd."—Shubert-Belasco, Wash., D. C., Sept. 15. (Strike prevented opening.)  
Hitchey Koo of 1919—Colonial, Boston, indef.  
"Here Comes the Bride," Shubert-Garrick, Wash., D. C., Sept. 1, 5.  
"Happy Days"—N. Y. Hippodrome, N. Y.  
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"John Ferguson"—Fulton, New York City, indef.  
"Lightnin'"—Gayety, New York City, indef. (Closed by actors' strike.)  
"Lonely Romeo"—Casino, N. Y. (Closed by strike.)  
"Look Who's Heré"—A. of M. Baltimore, Sept. 1-8.  
"La La Lucille"—Garrick-Phila., indef.  
"Listen, Lester"—Fords, Baltimore, Md., Sept. 1-8.  
"Midnight Whirl"—Century, New York. (Closed by strike.)  
"Monte Cristo, Jr."—Winter Garden, New York City. (Closed by strike.)  
"Nighthy Night"—Princess, New York City. (Closed by actors' strike.)  
"On the Hiring Line"—Blackstone, Chicago.  
"Oh, What a Girl"—Shubert, New York. (Closed by strike.)  
"Oh, My Dear"—Wilbur, Boston, indef.  
"Royal Vagabond, The"—Cohan & Harris, New York City. (Closed by strike.)  
"She's a Good Fellow" Globe, New York City, indef. (Closed by actors' strike.)  
"Scandals of 1919"—Liberty, New York City. (Closed by strike.)  
"See-Saw"—Tremont, Boston, Mass., indef.  
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"Take It From Me"—Studebaker, Chicago. (Closed by strike.)  
"Thirty-nine East"—Maxine Elliott, New York City. (Closed by strike.)  
"Toby's Bow"—Adelphi, Philadelphia, Pa., indef.  
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Burlesque Review—Casino, Philadelphia, Sept. 1-6; Miner's 149th St., New York, 8-13.  
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(Continued on page 32.)

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**ROUTES OF SHOWS**

(Continued from page 31)

Razzle Dazzle Girls—Majestic, Wilkes-Barre, Pa., Sept. 1-6; Majestic, Scranton, Pa., 8-13. Record-Breakers—Penn Circuit, Sept. 1-6; Gayety, Baltimore, 8-13. Round the Town—Majestic, Scranton, Pa., Sept. 1-6; Binghamton, N. Y., 8-10; Niagara Falls, 11-13. Sliding Billy Watson—Empire, Cleveland, Sept. 1-6; Cadillac, Detroit, 8-13. Social Follies—Gayety, Newark, N. J., Sept. 1-6; Army, Wrightstown, N. J., 8-13. Some Show—Star, Toronto, Ont., Sept. 1-6; New Academy, Buffalo, N. Y., 8-13. Sport Girls—Olympic, New York, Sept. 1-6; Gayety, Brooklyn, 8-13. Stone & Pillard's—Gayety, Minneapolis, Sept. 1-6; Gayety, Sioux City, Iowa, 8-13. Sweet Sweetie Girls—Empire, Hoboken, Sept. 1-6; Star, Brooklyn, 8-13. Tempters—Gayety, St. Paul, Sept. 1-6; Gayety, Minneapolis, 8-13.

**PENN CIRCUIT**

Wheeling, W. Va.—Monday. Uniontown, Pa.—Tuesday. Johnstown, Pa.—Wednesday. Altoona, Pa.—Thursday. Williamsport, Pa.—Friday. York, Pa.—Saturday.

**MINSTRELS**

Gus Hill's—Reading, Pa., 3; Allentown, 4; Trenton, N. J., 5 and 6. Al G. Fields—Louisville, Ky., Sept. 1-6; Nashville, Tenn., 7-9. Renix Bros.—Neillsville, Wis., 8-13; Chattanooga, 10-11; Knoxville, 12-13.

**STOCKS**

Albee Stock, Providence, R. I., indef. Arlington Theatre Co.—Boston, Mass., indef. Alcazar Players—Alcazar, San Francisco, Cal. Baker Players—Portland, Ore., indef. Blaney Stock—Yorkville, New York City. Bessey, Jack, Stock—Peoria, Ill., indef. Belgrade, Sadie—New Bedford, Mass., indef. Brissac, Virginia, Stock—Strand, San Diego, Cal., indef. Brown, George, Stock—Whalen Park, Fitchburg, Mass., indef. Booth, Nellie, Players—Pittsburgh, Pa., indef. Brownell-Stock—Dayton, Ohio, indef. Byers, Fred, Stock—Waverly, N. Y., indef.

**DEATHS IN THE PROFESSION**

ARTIE NELSON, a vaudeville performer, died last week at Bellevue Hospital from pneumonia. He was taken sick while living at the N. V. A. He was rushed to the hospital for medical attention but succumbed.

HERBERT AYLING, for forty-two years a well-known character actor, died suddenly last Friday. He was last playing The Old Butler with the George Tyler Company in "Among Those Present." Before that he played with Maude Adams, Louis Waller, with Rose Stahl in "Maggie Pepper," and with John Drew and others. He was prominent in Daley's Stock Company and in Wallack's Stock Company. In moving pictures, Mr. Aylung played with Ann Murdock, Miss Harrison and others.

Mr. Aylung is survived by his wife, Reine Aylung, who resides at 102 West 58th Street. Funeral services were held at The Funeral Church under the auspices of The Actors' Fund.

THOMAS WHITE, who, at one time, belonged to "The Pink Lady" company, touring Europe and America, and was one of the best known stage carpenters in the east, died last week at a hospital in New York. He will be buried in Morrisville, Pa. He had been attached to the Trent and Taylor Opera House in Trenton, N. J. for many years.

MAUDE EARLE GAMBLE, died on Aug. 13th, at Somerville, Mass., of consumption. She was thirty-three years old and made her last appearance with Gus Hill's Mutt and Jeff Company. Her mother, brother and a sister survive her.

IRVING KAUFMAN, known as "Slim" by followers of burlesque, dropped dead on Fourteenth Street, New York, near the Olympic Theatre last Monday night, Aug. 25th. He had worked bits in stock for Don Clark and Harry Steppe, the last two Summers.

# MOTION PICTURES

## START MOVE TO REPEAL WAR TAX

### GET HEARING THIS WEEK

The first step to remove the theatre tax imposed during the war was made last week when the motion picture exhibitors arranged for a tax revision hearing before the Ways and Means Committee of the House of Representatives. It will be held sometime this week when they will have an opportunity to lay before the committee the exact position of the exhibitors regarding the three taxes now on motion picture theatres. Plans for the hearing are now being prepared by Louis F. Blumenthal of New York, chairman of the committee of exhibitors who have charge of the campaign to repeal the tax.

While the scheme, at present, only concerns film theatres, it is said that representatives of other interests will soon join until all amusements are represented.

Exhibitors all over the country are supporting House Bill No. 8493 introduced by Congressman Julius Kahn from California, and daily thousands of letters from exhibitors, movie patrons and theatre-goers in general are pouring into Congress, petitioning it to repeal the three taxes. In addition to this, some of the leading members of both sides of the House are heartily in accord with the views of the exhibitor and patron.

One of the leading members of the upper House, Senator George W. Norris, of Nebraska, has joined the ranks supporting the Legislation and Tax Committee of the Motion Picture Exhibitors. In answer to the committee's first questionnaire he said that he did not think there was much likelihood of bringing about a repeal of motion picture taxes. To which Chairman Blumenthal replied in a long letter emphasizing some of the pointed arguments for the repeal.

Senator Norris wrote the following reply:

United States Senate  
August 23, 1919.

Dear Mr. Blumenthal:

I have read with interest your favor of the 1st instant, and wish to thank you for this full explanation of the effect of the tax levied by the last enactment of War Revenue measures upon the motion picture exhibitors of the country, and their patrons. While I have received a few complaints before, they were made in most general terms, and gave me only a vague idea of the facts. It seems to me there is merit in your complaint and it will have, I assure you, my sympathetic consideration.

Thanking you for your letter, permit me to remain,

Very truly yours,

G. W. NORRIS.

This is but one of the many letters received by the committee from Congressmen, voicing the same opinion held by Senator Norris. When the committee finds a member of Congress who expresses doubt as to the injustice of the motion picture taxes he is at once met with formidable arguments and everything is done to ally him to the cause.

### MUTUAL FORCE CHANGES

Exhibitors' Mutual has announced the following changes in its field force. Fred G. Sliter is now special field representative. C. W. Moore is acting manager of the exchange at Pittsburgh. W. L. Parker is now in the executive offices. M. L. Mintz is manager of the Chicago branch and John Melshweimer is chief clerk of the Chicago exchange.

### LESSER MOVES OFFICES HERE

The main offices of Sol L. Lesser will, hereafter, be in New York instead of San Francisco. This change is the result of his success with "Yankee Doodle In Berlin," which was an experiment to see whether it would be profitable to establish an eastern organization for the purpose of booking feature photoplays for long runs in legitimate houses.

Hereafter, Lesser will buy national, instead of state rights on features and play them in large theatres in the leading cities for long runs, much the same as the Shuberts or Klaw and Erlanger send out legitimate attractions. "Yankee Doodle In Berlin" played eight weeks on Broadway, two now at the Montauk, Brooklyn, and will play one week at Teller's Shubert and the Bronx Opera House. The picture is booked for twenty-two more weeks in Greater New York. After a five weeks' booking at the Ziegfeld Theatre, Chicago, it still has seventeen weeks of shorter bookings in the Windy City.

The heads of Lesser's newest enterprise are Ira H. Simmons, sales manager of the New York Exchange, Howard Herrick, advance man, and Max Schenck and Frank M. Gillespie, production managers. Lessers will maintain branch offices in San Francisco, Los Angeles, Cleveland and Seattle.

### NEW FILM FIRM FORMED

The Catherine Curtis Corporation is a newly formed corporation with headquarters for production at Los Angeles and main offices at 120 Broadway. Miss Curtis is president of the company. George M. Taylor, vice-president and Dorman T. Connell, secretary and treasurer. The company, which has the backing of some well known financiers, has the following board of directors:

Arthur F. Spalding, Malcolm McLellan and Robert M. Simpson, all members of the New York Stock Exchange and New York Cotton Exchange; George M. Taylor, E. R. Pirtle and Albert L. Judson, capitalists; George J. Whalen, president of the United Cigars Stores Company; Reese Llewellyn, president of the Llewellyn Iron Works, and William Dewey Louck, attorney. Loucks & Alexander are counsel for the corporation.

### GOLDWYN TO START BIG DRIVE

A nation-wide drive for Goldwyn pictures will be inaugurated by that organization during the week of September 8 to 14. At that time, the company will be three years old. Meetings have been held in all of the various exchanges and the entire sales force has been keyed up with the additional slogan for those six days of "This is a Goldwyn week" to that of the Goldwyn national slogan of "This is a Goldwyn Year."

### ENLARGE GOLDWYN STUDIOS

CULVER CITY, Cal., Aug. 30.—Due to the fact that six productions are already under way at the Goldwyn studio here and it is necessary to accommodate two more, enlargement of the studio has been begun. A new \$25,000 stage which will enable eight companies to work is being constructed and eight companies are expected to be well under way within three weeks.

### BUSHMAN EFFECTS SOLD

The total amount of the sale of art works, tapestries and furniture of Francis X. Bushman, to satisfy the claims of his wife for alimony, was \$8,130.75. All of the articles sold were disposed of at very low prices.

### JUSTICE TO DIRECT

Martin Justice is to direct Mary Pickford in her next picture, "Pollyanna."

## VITAGRAPH GETS TWELVE BIG AUTHORS

### OBTAINS SOME FAMOUS NAMES

Albert E. Smith, president of Vitagraph, has announced that his company has signed twelve of America's greatest authors. George Randolph Chester, known to all magazine readers for his "Wallingford" stories and who is editor of Vitagraph, is responsible, in part, for this measure.

The policy of the Vitagraph will be to produce a feature by one of the dozen each month, for the season of 1919-1920. Should both parties be satisfied with the outcome of the experiment, it is likely that a further contract will be executed.

The list of authors includes Mary Roberts Rinehart, Robert W. Chambers, Rex Beach, Richard Harding Davis, O'Henry, Booth Tarkington, Irvin S. Cobb, Amelia Rives, George Ade, Gouverneur Morris, Rupert Hughes and George Randolph Chester.

The first of this series to be released will be Rex Beach's "The Vengeance of Durand," to be put on the market November 10th.

This move on the part of Vitagraph provides a source of supply for material hard to excell.

### HAROLD LLOYD HURT

LOS ANGELES, Cal., Aug. 29.—Harold Lloyd, while working on a new comedy and performing the stunt of lighting a cigarette from a bomb, was severely hurt when the bomb exploded. It was thought that the affair was a harmless "prop" and Lloyd calmly put his cigarette to the fuse. The bomb then went up, burning Lloyd's chest and face, shattering his hand and also hurting his eyes. He was rushed to a hospital, where the forefinger and thumb of his right hand were amputated.

The comedian is resting well, but it is as yet impossible to determine the extent to which his eyes will be affected. The photographer and his assistant, who were in the room at the time of the explosion, were thrown to the ground, but not hurt.

### TO GET LABOR CHARTER

It was announced last week at a meeting of the Motion Picture Workers Union of Greater New York, that the union's application for a charter in the American Federation of Labor had been presented and that a charter would be given it soon. The union consists of managers, doorkeepers, ticket-choppers, ushers, special officers and porters.

Samuel Tullman, attorney for the union, made the announcement, and after the meeting said that the first demands that would be made would be for increased wages, better hours and better general working conditions.

The union also unanimously adopted a resolution tendering the sympathy of their organization to the striking actors.

### HELD IN FILM LARCENY

Louis Savine, proprietor of a motion picture theatre on Lenox avenue and 143rd street, was arraigned last week on an indictment charging him with criminally receiving stolen goods. He was held in \$2,500 bail by Judge William H. Wadham in General Sessions, for trial.

It is charged that the defendant has in his possession 13,000 feet of film stolen from the Famous Players Lasky Corporation, from the Universal Film Company and from the Jester Comedies.

### FILM FLASHES

Lloyd Whiteside is doing publicity work for the Vitagraph under B. M. Conlon.

H. E. Lotz has been appointed manager for Select at the Los Angeles exchange.

W. W. Hodkinson has arranged to handle the Billie Rhodes features in the future.

E. J. Smith and Ralph Abbott, respectively the Cleveland and Cincinnati managers of the Universal, are in town.

Edith Sterling is featured in "The Arizona Cat Claw," a five reel picture which the World has bought.

Theodore Roberts has signed a new contract with Famous Players-Lasky, to play characters.

J. Grubb Alexander has arranged to furnish screen vehicles for Jesse D. Hampton stars.

Alice Lake is featured in "Tess of the D'Urbervilles," on which work was started last week.

The Co-Operative Film Company discontinued business last week.

Fred C. Quimby has returned to New York after a seven weeks' tour of the Pathé exchanges.

William Farnum last week started work on "If I were King." J. Gordon Edwards is directing it.

The next picture which Corinne Griffith will make for the Vitagraph is entitled "The Tame Wife."

Under the direction of T. Hayes Hunter, "The Cup of Fury" has been started at the Goldwyn studios.

Elsie Ferguson and her company are at Milford, Pa., completing exteriors on "Counterfeit," written by Ouida Bergere.

Water McGrail has been signed by Myron Selznick to play opposite Elaine Hammerstein in "The Country Cousin."

E. C. Beatty, general manager and booking agent of the Butterfield Circuit, of Michigan, is in New York selecting features.

Frederick P. Flanagan is now a member of the sales force of the Educational Department of the Famous Players-Lasky company. He will do exploitation work under P. A. Parsons. He recently returned from France.

Work on "The Copperhead" will be begun early in September by the Famous Players-Lasky Corporation. Lionel Barrymore will be starred and Charles Maigne will direct it.

"Eastward Ho" is the title of the next film in which William Russell will be seen. Emmett J. Flynn will direct it. William Fox is producing the picture.

William T. Butler, until recently special representative for Lloyd Willis, of the United Picture Theatres, has signed with Herman Rifkin, of Boston.

Mary Murillo, who has returned from England, will shortly commence work on two stories for Norma Talmadge, having joined the Norma Talmadge Film Company.

Harry Houdini has signed a second contract with the Famous Players-Lasky Company and will be seen in productions made by that company this year.

Elaine Hammerstein and her company have gone to Cooperstown, N. Y., in search of proper scenes for "The Country Cousin," in which she will next be seen.

Joseph Henaberry, who recently completed directing Douglas Fairbanks in "His Majesty, the American," has signed with Louis N. Mayer to direct Mildred Harris Chaplin in her new series.

Wheeler Dryden will be seen in "Wheeler's Winning Ways" as his first attempt for the Universal. He is just back from a tour of the Orient and is the son of Leo Dryden, the English author and actor.

Theodore Roberts, after five years of work on the screen, has signed a new contract with the Famous Players-Lasky Company. Roberts does not intend to return to the spoken stage.

Elliott Dexter's first effort for the Famous Players-Lasky Company will be in "The Prince Chap." He will start work early in October after he recovers completely from the breakdown which laid him up.

(Continued on next page.)

## FILM FLASHES

(Continued from page 33)

Elizabeth Peterson has been added to the Fox publicity staff.

Jesse L. Lasky has returned from his sojourn in California.

Billie Burke in "The Misleading Widow" is featured at the Rialto this week.

Kathleen O'Connor started work on "The Strange Case of Cavendish" last week.

Jack Mower will play in the serial in which Eileen Percy is to be featured.

Fritzle Brunette will be J. Warren Kerrigan's leading woman in his next picture.

Goldwyn has just added to its scenario staff, Harvey Thew and Charles Kenyon.

William K. Hollander, motion picture editor of the Chicago Daily News, is in town.

William Desmond's first picture under Robertson Cole will be "Dangerous Waters."

"The Wreck," featuring Anita Stewart, is one of the forthcoming Vitagraph releases.

Sam Polo, formerly a circus performer, will be seen in the next Antonio Moreno serial.

Tom Moore, in "Heartsease" is at the Rialto this week. It is a Goldwyn production.

Frank Rogers has been made district manager for the Central West territory by the Pathé.

Billie Rhodes' second appearance for the Hodkinson company will be in "Hearts and Masks."

Doty Hobart has been engaged as film editor for the Paramount-Briggs cartoons by Alex Yoke.

Following her appearance in "The Climbers," Corinne Griffith will be seen in "The Tame Wolf."

Henry King has signed a long term contract with Jesse D. Hampton to direct special features.

"The Virtuous Model" is the big feature of the program that Pathé will release on September 14.

Arthur Krows has been appointed assistant scenario director of the Vitagraph, succeeding Lucien Hubbard.

"The Unpointed Pen" is the title of a story by Edwin August which the World Pictures has purchased.

Virtus R. Scott has been made assistant to Myron Selznick, replacing James Dent, who was promoted.

"The Valley of the Giants," featuring Wallace Reid, is the feature attraction at the Rivoli this week.

The first of the Fall releases of the Universal will be "The Breath of the Gods." It will feature Tsuru Aoki.

Ruby DeRemer is to play opposite E. K. Lincoln in "The Crucible," which American Cinema Arts will produce.

Douglas MacLean and Doris May have started work on "Mary's Ankle," which Thomas Ince is producing.

Owen Moore's first appearance with the Selznick company will be in "Piccadilly Jim," written by P. G. Wodehouse.

Bigelow Cooper and Vivien Toby will be seen in "The Country Cousin," now in production at the Selznick studios.

Louise Glaum's new picture is almost ready and is being completed rapidly under the management of J. Parker Read, Jr.

"Americanism Versus Bolshevism" is being produced at the Thomas H. Ince studio. C. Gardner Sullivan wrote the story.

"The Amazing Lovers," the first of the Fischer productions, is almost finished. It is from the story by Robert Chambers.

Raymond McKee has signed with the World. His first appearance with that company will be opposite Evelyn Greeley.

Dorothy Gish is featured at the Rivoli this week in "Nobody Home," written by Lois Zellner and directed by Elmer Clifton.

Frank Lloyd will next appear in "The Silver Horde" for Goldwyn. The company has gone to Seattle for a number of scenes.

Gladys Leslie has started work on "The Golden Shower," for the Vitagraph. Marie Eve wrote it. John W. Noble is directing it.

Thomas Hardy's "Tess of the D'Urbervilles" has been adapted for the screen by Finis Fox of the Screen Classics scenario staff.

Edward J. Connelly is back at the Screen Classics studio after being permitted to ap-

pear with Geraldine Farrar and Anita Stewart.

Howard Dietz, formerly of Goldwyn's publicity department, has been appointed manager of the exploitation and service department.

"The Gamblers," written by the late Charles Klein and featuring Harry T. Morey, is scheduled for release this month by the Vitagraph.

Warren Washington has signed with the Vitagraph to direct the next of the two-reel O'Henry stories, to be called "Buried Treasure."

Priscilla Dean has signed with the Universal for a long term of years and will appear in a series to be called Universal Super-Productions.

"A Sisterly Scheme" is the Paramount-Drew comedy release for August. Mrs. Sidney Drew directed the picture and also played the stellar role in it.

Ralph O. Proctor, general manager of the United Artists Corporation, reached New York last week after a tour of the exchanges of the company.

William Gropper has been engaged to make impressionistic sketches of various Goldwyn stars as they appear in their different characterizations.

Al Llori, who has just completed photographing "The Firing Line," with Irene Castle, has signed with Paul Scardon, director for the Great Pictures Corporation.

C. A. Stinson, general sales manager for the American Film Company arrived in Chicago last week with a print of "Six Feet Four," which features William Russell.

Roscoe Karns, who originated the part of Jack Rutherford in "Civilian Clothes," has signed with the Brentwood company to play opposite Zasu Pitts in her newest production.

Alexander Gaden, who has been absent for almost a year from the screen will be Doris Kenyon's leading man in "The Bandbox," which is being produced by the Deltrich-Beck company.

The first Douglas Fairbanks release through the United Artists Corporation will be "His Majesty, the American." It will be let out on September 1. The picture is in eight reels.

Alice Joyce, after a month of rest at Hot Springs, Va., returned to New York last week and started work on "Pride," by William B. Courtney. George Terwilliger is directing it.

Frank Smith, of Kirby and Smith, promoters of the Edgar Jones productions, made in Augusta, Me., is back in New York with three two-reel pictures. They are stories of the Northwoods.

The Normandy Theatre Company of Brooklyn has been incorporated for \$125,000 by Max Oestricher, Henry Oestricher, and Samuel Rhonheimer, to operate at 226 St. James Place.

Frank Currier, of the Metro, will be seen in the role of the soap baron in "It Pays to Advertise," which Paramount is producing. The Metro "loaned" him to the Famous Players company.

Lovely Helene Chadwick and Rockcliffe Fellows will play the leading roles in "The Cup of Fury," by Rupert Hughes. It is the first of the Goldwyn company's Eminent Authors' Series.

Harry Carey's newest western drama will be based on a well known story in the Saturday Evening Post by Peter B. Kyne and will be called "The Gift of the Desert." Universal is producing it.

Max Manne, trap drummer at the Rivoli wrote the scenario for a new Mutt and Jeff cartoon which is being shown at the Rivoli this week. Manne also wrote the musical accompaniment for the picture.

"The Crooked Dagger," the Jack Norworth serial, will be started next week by Theodore Wharton. Frances White will be Norworth's leading woman. The picture will be produced at the new Ithaca studio.

Hugo Reisenfeld was elected a director in both the Rialto Theatre Corporation and Bidde Realty Corporation, the latter of which operates the Rialto, at the last meeting of the directors of these organizations.

Carlyle Blackwell, who recently organized his own company is now in New Mexico where he is making Indian scenes for his first independent picture. Myrtle Owen and Gloria Hope have left Los Angeles to join him.

Joe H. Mayer, formerly publicity manager and exploitation man of the Universal Cincinnati Exchange, will act as director of exchange publicity during the time Harry Rice, who was recently injured, is unable to attend to the duties of that office.

## THE NEW YORK CLIPPER

## FEATURE FILM REPORTS

## "CHECKERS"

Fox. Special Feature.

Checkers	Thomas J. Carrigan
Pert Barlow	Jean Acker
Alva Romaine	Ellen Cassity
Arthur Kendall	Robert Elliott
Push Miller	Tammany Young
Judge Barlow	Bertram Marburgh
Pete	Ed. Sedgwick
Sadie Martin	Peggy Worth
Col. Warren	Frank Beamish
Sam Wah	Freeman Barnes
Chinese Girl	Gene Bucus
A Girl of the Slums	Juliet Crane
Hag	Anna Neilson
Ballet Dancer	Dorothy Orth
Kendall's Chauffeur	Frank O'Connell
Kendall's Trainer	Frank Sudeberry
Col. Warren's Valet	Paul Potter
Chinatown Guide	Charlie Fang, F. Honda
Pug Malone	Matthew T. Bentz
Splint Eagan	Henry Armetta
Pert's Jockey	Harry Pierce
W. A. Bowman	Jos Jackson
Trainman	James Dwyer
Hotel Clerk	Leo Oberg
Opium Smokers	Dan Dwyer, James Ryan
Policeman	Jerry Flanagan

Story—Melodrama. Adapted from Henry Blossom's play by the same name. Directed by Richard Stanton. Featuring all-star cast.

## Remarks

The story of "Checkers" is well-known to most people and will be known by practically every one before the film's run is over. While there are one or two points that were in the play by Henry M. Blossom that leave themselves to be desired in the film, their absence will not be noticed by the majority of the public. The production will certainly draw the kiddies, and they will draw their parents, who will undoubtedly enjoy the film just as much, if not more, than the kids.

For thrills, suspense and interest, the production is "all there," as the expression goes. What more can one desire in an old-fashioned melodrama than a thrilling horse-race, a railroad wreck, a kidnapping and a thrilling rescue that has a corking fight in it? These, put together, with the familiar love affair of Checkers, the race-track tout, and Pert Barlow, will please those who have seen the play before. The setting of the film are very good, the photography especially so, and the work of the cast is excellent.

## Box Office Value

Run.

## "EVANGELINE"

Fox—Five Reels

Evangeline	Miriam Cooper
Gabriel	Albert Roscoe
Benedict Bellefontaine	Spottiswoode Aitken
Basil	James Marcus
Father Felician	Paul Weigel

Story—Dramatic. Adapted from Longfellow's "Evangeline." Directed by R. A. Walsh. Photography by J. D. Jennings. Featuring Miriam Cooper and Albert Roscoe.

## Remarks

In producing "Evangeline" the Fox organization has scored a triumph. The story, which is the famous poem itself, follows the theme and puts the scene of action as the poet himself would have desired it. A brief prologue and epilogue are put in before and after the actual story.

The prologue shows a lover's quarrel, and of how they are about to break their engagement. The girl's father, seeing the trouble, reads them the story of "Evangeline." Then follows the picture scenes in Arcady and the tale of the love of Evangeline and Gabriel, known to every school boy. Their separation and the many trials through which they went before they met again when they were old are produced in a manner that is interesting from start to finish.

The cast, especially Miriam Cooper, is excellent.

The epilogue shows the manner in which the lovers make up after hearing the poem. The film is one that should appeal to any audience.

## Box Office Value

Run.

## TO MAKE COMEDIES

Hollywood, Cal., August 30.—Gaiety Comedies, Inc., is a new company formed here to make light farcical comedies. George Ovey is the chief comedian. Craig Hutchinson, formerly film editor for Mack Sennett, and Lehrman Nestor, director of Lyon and Moran comedies, are with the new concern. James Clemons is studio business manager and E. H. Emmick, president of the Peerless Film Service and J. L. Friedman, of the Celebrated Players Film Corporation, are executives.

## "PENROD" RIGHTS SOLD

DeWitt Newing, of the Century Play Company, has sold the moving picture rights of the "Penrod" stories to Marshall Neilan Productions, for a sum close to \$25,000.

## "THE RED VIPER"

Tyrad. Six Reels.

## Cast

David Belkov	Gareth Hughes
Mary Hogan	Ruth Stonehouse
Dick Crane	Jack Gilbert
Yolanda Kostoff	Irene Harrison
Charles Smith	H. H. Fitzsimmons
Mrs. Hogan	Alberta Lee
Dan Hogan	Alfred Hollingsworth

Story—Dramatic. Written and scenarized by Winifred Dunn. Directed by Jacques Tyrol. Featuring all-star cast.

## Remarks

Despite the fact that many pictures have been released during the last few years having the same theme as "The Red Viper," the fact that the production has been released at a timely moment and the cast, settings and manner in which the plot is brought out are all good, will make it interesting.

David Belkov is a young man who has been brought up on the East Side among the ignorant classes. He has built ideals for himself patterned after the life of the late Colonel Roosevelt.

His sweetheart is Yolanda, a girl who has allied herself with an anarchist band headed by Smith, her guardian.

Living in the same alley with David is little Mary Hogan, a hot patriot, and who often drowns out the noise of the anarchists' meetings by whistling "Yankee Doodle." At one of these meetings, which David attends, reluctantly, Yolanda is chosen to kill Judge Norton, who has just sentenced one of the band. David, at the same time, is chosen to print number of circulars calling upon the masses for an uprising. He does so, and after distributing them, feels the pangs of conscience. The last straw comes when Mary is killed in saving the life of her sweetheart. Dick Crane, from a band of the anarchists. He places her vision next to T. R.'s and rushes back to the printing press, where he turns out a large number of circulars against the anarchists.

These are given out among those who received the anarchist literature, and cools the temper of the mob. Smith is angered by this and locks David in a room. He escapes, though, and learns that Yolanda has gone to kill Judge Norton. He goes after her, pursued by Smith, but arrives just in time to throw the bomb held by Yolanda in an opposite direction. Smith comes up just then and wounds David with a bullet. But the bomb explodes, killing Smith. A few days later, when David is recovering, Yolanda sees the light and all ends well.

## Box Office Value

## "THE GRIM GAME"

Paramount. Five Reels.

## Cast

Harry Hanford	Harry Houdini
Cameron	Thos. Jefferson
Mary Cameron	Ann Forrest
Clifton Allison	Augustus Phillips
Richard Raver	Tully Marshall
Dr. Harvey Tyson	Arthur Hoyt
Ethel	Mae Busch
Police Reporter	Ed. Martin

Story—Dramatic, with sensational elements. Written by Author B. Reeve and John W. Grey. Features Houdini, escape artist. Directed by Irwin Willat for Paramount Art-craft.

## Remarks

The story is that of a reporter named Hanford who works on paper his uncle is financing. The uncle refuses to give further credit, and Hanford proposes a scheme by which the old man will be spirited away, and he, Hanford, will be blamed for the murder. At the trial, the scheme is to be unmasked, and his paper is to have a beat on the sensational story. The three men who are to put the scheme through, however, take advantage of it to further their own ends, with the result that a murder is actually committed.

Hanford is then arrested and confined, but manages to escape from a lunatic asylum, and from various other places. In the end he brings the real culprit to justice with the usual happy ending.

Houdini proves himself a genuine thrill star in this film. In the making of the picture he undoubtedly risked his life many times. The picture is a sure-fire money getter, and in places where they like to be thrilled will be booked over and over again. The main purpose of its producer is to provide real thrills, and they succeed admirably. In watching the unfolding of the picture, the picture fan will forget to look for a plot, or for dramatic themes. He will not be bothered about the possibilities or the probabilities of the incidents occurring, his whole attention being focussed in drinking in all of the thrills, genuine and breath taking, that follow in rapid succession.

## Box Office Value

## MOLLY KING TO START NEW FILM

"Women—Men Forget" is the title of a picture which Molly King will begin next week at the Studio of the American Cinema Corporation at Long Island next week. It will be her second screen appearance for the American. John M. Stahl will direct her in it and, appearing in the supporting cast will be Frank Mills and Gretchen Hartman.

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